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MANUAL OF
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MANUAL OF MODERN SCOTS

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PREFACE

THE idea of this work first occurred to one of the authors, Dr Main Dixon, in the course of his experience in lecturing on Scottish Literature to his students in the University of Southern California. He felt the need of a book to which he could refer them for details of Scottish Grammar and Pronunciation, which he could employ, in class, for the recitation of our literary masterpieces, and which the students themselves, after they left the University, could use either for purposes of declamation or teaching.

The book is divided into three parts. Part I describes the sounds of Modern Scots with examples of their use written in the alphabet of the International Phonetic Association. Part II contrasts Scots Grammar with Standard English usage and gives copious illustrations from Modern Scottish Literature. Part III consists of a series of extracts from Modern Scots writers and a selection of ballads and songs with phonetic transcriptions. Most of these transcriptions are in Standard Scottish Speech (see Introduction, p. xxi); Extracts XII A, XIII A, XVI A, XVII A, IX B, XIV B, may be described as Standard Scottish with local colour; Extracts VII A, XIV A, XX A, XXII A, XXIV A, are intended to represent the exact speech of definite sub-dialects.

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W. G.
J. M. D.

December, 1920.

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VALUES OF PHONETIC SYMBOLS IN MID-SCOTTISH

Phonetic Symbol	Ordinary Spelling	Phonetic Transcript	Phonetic Description	Paragraph
a:	<i>two, a', haw, blaw, daur</i>	twɑ:, a:, hɑ:r, blɑ:, dɑ:r	Low back lax	64 (1), 175-177
ɑ	<i>chaf's, saft</i>	tʃɑfts, saft	Low back lax	64 (1), 169, 173, 174, 178, 179
ɑɪ	<i>five, kye, guiser</i>	fɑɪv, kɑɪ, 'gɑɪzər	Low back lax + high front lax	196-198
ʌ	<i>butts, whistle</i>	bʌts, wʌsl	Mid back tense	64 (3), 161, 170, 181-187, 200
au	<i>lowe, rove</i>	lɑu, rɑu	Mid back tense + high back tense rounded	162, 207, 208
b	<i>brither</i>	'brɪðər	Voiced lips plosive	7-11
ç	<i>heuch, heich</i>	çjux, hɪç	Breathed front fricative	112
d	<i>dylke</i>	dælk	Voiced point plosive	25-31, 48, 85
ð	<i>thae</i>	ðe:	Voiced point-teeth fricative	84-87, 217
e:	<i>mair, blae, lay</i>	me:r, ble:, le:	Mid front tense	140-143, 151
e	<i>blate</i>	blet	"	140-143, 146
ɛ	<i>ben</i>	bɛn	Mid front lax	146
ə	<i>abune</i>	ə'byn	Mid central	188-191
əɪ	<i>tyme, eident, fey</i>	təɪn, 'əɪdənt, fəɪ	Mid central + high front tense	194, 200, 201
f	<i>fylke</i>	fælk	Breathed lip-teeth fricative	74-80, 122
g	<i>gear, segg</i>	gi:r, səg	Voiced back plosive	41-43

Phonetic Symbol	Ordinary Spelling	Phonetic Transcript	Phonetic Description	Paragraph
h	<i>him</i>	hɪm	Breathed throat fricative	124-126, 217
i:	<i>dree, veire</i>	dri:, ri:v	High front tense	131-133, 152
i	<i>weel, biel'd, dreich,</i> <i>ream, rede</i>	wil, bil'd, drix, rim, rid	" "	131-133, 143, 152, 193, 194
ɪ	<i>mither</i>	'mɪðər	High front lax	134-137, 142, 151
ɪ	<i>nicht</i>	nɪxt	High front lax lowered	138, 139, 192
j	<i>lench, yar'd</i>	ljɒx, 'jəvəl	Voiced front fricative	105-107, 160, 161
k	<i>caul'd, kye</i>	kɑ:l'd, kɑɪ	Breathed back plosive	33-40
l	<i>loof, kill</i>	lyf, kɪl	Voiced point-back lateral	49, 59-66
m	<i>meare, lammis</i>	mi:r, 'lʌməs	Voiced lips nasal	9, 10, 46
n	<i>neeps, thunner</i>	nɪps, 'θʌnər	Voiced point nasal	47-50, 54
ŋ	<i>sang, unco</i>	sɑŋ, 'ʌŋkə	Voiced back nasal	51-53
o:	<i>jo</i>	dʒo:	Mid back tense rounded	164-166
o	<i>corn, thole</i>	kɔrn, θol	" "	164-166
oi	<i>ploy</i>	plɔɪ	Mid back tense rounded + high front lax	205
ɔ	<i>knock, on</i>	knɒk, ɔn	Mid back lax rounded	167-170
ɔɪ	<i>boy</i>	bɔɪ	Mid back lax rounded + high front lax	205
ø:	<i>furd, use (vb.)</i>	fø:rd, jø:z	Mid front tense rounded	149-154
ɔ:	<i>snow, auld</i>	sno:, ɔ:ld	Low back tense rounded	171, 172, 177

Phonetic Symbol	Ordinary Spelling	Phonetic Transcript	Phonetic Description	Paragraph
p	<i>pech, happit</i>	pex, 'hapet	Breathed lips plosive	4-6, 11
r	<i>richt</i>	rxxt	Voiced point trilled	49, 67, 69-72
s	<i>soom, wyce</i>	sum, wəis	Breathed fore-blade fricative	88-91
ʃ	<i>shunners, parritch</i>	'ʃanərz, 'pɑ:rtʃ	Breathed after-blade fricative	91, 95-100
t	<i>trak, citty</i>	trek, 'katɪ	Breathed point plosive	12-24, 98, 99
θ	<i>thoom, couthie</i>	θum, 'kuθr	Breathed point-teeth fricative	82, 83, 86
u:	<i>coo, pu' or poo</i>	ku:, pu:	High back tense rounded	64 (3), 157-162
u	<i>broon, doute</i>	brun, dut	" "	64 (3), 119, 157-162
v	<i>vera, seven, clarry</i>	'verə, səivn, 'tʃrvɪ	Voiced lip-teeth fricative	75-81, 114, 118
w	<i>wulks</i>	walks	Voiced lips-back fricative	113-119, 152, 210
ʌ	<i>wha</i>	ʌɑ:	Breathed lips-back fricative	120-123, 210
x	<i>loch</i>	lox	Breathed back fricative	108-111
y	<i>gyd, mune</i>	gyd, myn	High front lax rounded	147, 148, 151
z	<i>craise</i>	'krø:zi	Voiced fore-blade fricative	92-94
ʒ	<i>fushion</i>	'fu:ʒən	Voiced after-blade fricative	101-104
:	Placed after a vowel symbol, indicates maximum length.			
+	Placed after a symbol, indicates that the point of the tongue is advanced.			
-	"	"	"	" retracted.
'	Placed before a syllable, indicates that the syllable is stressed.			
o	Placed under a symbol, indicates a breathed sound.			
˙	"	"	"	" that the sound is syllabic.

VALUES OF PHONETIC SYMBOLS USED IN OTHER VARIETIES OF SCOTTISH DIALECT

Phonetic Symbol		Phonetic Description	Paragraph
a	A substitute for ɑ in some Celtic areas	Low back lax advanced	180
æ	Very similar to Sth. E. sound in " <i>man</i> ." Used for ε in words like <i>men</i> , <i>pen</i> in Sc. of Sth. Counties	Low front lax	155
ε	Heard in some dialects instead of ε	Low front tense	156
ɲ	Once common in Sc. speech and written <i>ɲʒ</i> , but now heard only in Sth. Counties	Voiced front nasal	56, 57
ʌ	Once common in Sc. speech and written <i>lʒ</i> , but now heard only in Sth. Counties	Voiced front lateral	61
ɹ	An untrilled r in which the tip of the tongue is turned back towards the hard palate; heard in some Celtic areas, e.g. Caithness	Voiced point fricative retro-flex	68
ʃ	Heard in some northern districts for gʲ	Voiced front plosive	32
ʒ	Heard in some mid dialects generally before t , p , k , or as a substitute for these consonants in medial and final position	Throat plosive	44
ʊ	First element in diphthong ʊə	High back lax rounded	163, 210

A Phonetic symbol printed in italics represents a sound that may be omitted in pronunciation; thus **ɑ:l** indicates that it is optional to say **ɑ:l** or **ɑ:ld**.

CONTRACTIONS

E.	*Literary English as pronounced in Scotland by the majority of educated speakers.
Sth. E.	*Literary English as pronounced in London and the South of England by the educated majority.
O.E.	Old English, chiefly as it has come down to us in West Saxon Texts.
Sc.	Standard Scots—the language spoken in the mid area of Scotland. See Introduction.
N.S.E.W.	North, South, East, West.
M.Sc.	Middle Scots (from 1450-1600).
Mod. Sc.	Modern Scottish (from 1600).
Ph.	Phonetics.
Gr.	Grammar.
Du.	Dutch.
Fr.	French.
Gael.	Gaelic.
Ger.	German.
Gr.	Greek.
It.	Italian.
Lat.	Latin.
Port.	Portuguese.
Scan.	Scandinavian.
Sp.	Spanish.
sb.	Substantive.
adj.	Adjective.
pro.	Pronoun.
vb.	Verb.
adv.	Adverb.
prep.	Preposition.
conj.	Conjunction.
inter.	Interjection.
part.	Participle.
pres.	Present.
pret.	Preterit.

* See *Pronunciation of English in Scotland*, by W. Grant, and *Pronunciation of English*, by D. Jones. Cambridge University Press.

INTRODUCTION

THE phonetic texts in this volume are intended chiefly for the use of students of Scottish literature who have few or no opportunities of hearing the language in its spoken form. A study of the texts will enable the student to read or recite any passage from Scottish literature with a pronunciation which would be recognised as Scottish wherever it be spoken. In our Colonies, in the United States, in educational centres all over the world, are to be found lovers of our national literature who will welcome the means we offer, of increasing their enjoyment of its masterpieces. It is a keen artistic pleasure—which is, indeed, not a small thing—to be able

To lend to the rhyme of the poet
The beauty of the voice.

We have seen in recent years a revival of interest in Scottish history, literature and antiquities. This renaissance has extended to our Scottish Schools, and Scottish literature is now not only studied but read aloud and recited by our pupils. We trust that the description of Scottish sounds and the series of phonetic texts contained in this volume may prove helpful to our teachers in settling difficulties of pronunciation and in establishing a certain amount of uniformity in the public use of our ancient national speech.

At the present time, Scottish dialect varies from one district to another all over the Lowland area, in pronunciation, idiom, vocabulary, and intonation. Most of our Scottish writers, however, have refused to bind themselves to any local form of dialect. Like Molière, they take their good where they can get it. They use the Scottish tongue and address themselves to Scottish speakers everywhere. They aim to be understood by the nation and not merely by the parish or county. "I simply wrote my Scots as I was able," remarks Stevenson, "not caring if it hailed from Lauderdale or Angus, Mearns or Galloway; if I had ever heard a good word, I used it without shame, and when

Scots was lacking or the rhyme jibbed I was glad, like my betters, to fall back on English." It is this ingrained consciousness of a general Scottish speech—of a real "*Lingua Scottica*" apart from dialect varieties—that explains the almost passionate insistence of patriotic Scotsmen on the use of the term "Scottish Language." And certainly the term "language" is as applicable to our speech as it is to Danish or Norwegian, for like these, it has a national life and a national literature behind it. Our literature goes back to the time when Scotland had a King and Court of her own in Edinburgh, when Scottish was the language of the University, the School, and the fashionable courtiers of the ancient capital. The language was used all over Scotland in official documents, Session Records, Town Council Minutes, with practically no distinction of dialect. In *The Heart of Midlothian* Scott makes the Duke of Argyll say of Lady Staunton (Effie Deans) that her speech reminded him of "that pure court-Scotch which was common in my younger days, but it is so generally disused now that it sounds like a different dialect, entirely distinct from our modern patois." Even at the present time, however, we have still a vague belief in a standard pronunciation corresponding to the written language. This belief manifests itself in the public reading or recitation of whatever is not patently topical in purpose. An Aberdonian reciting a national ballad in public would instinctively avoid his local "fa" for "wha" (*who*), and "meen" for "mune" (*moon*). So also a Glasgow man would avoid as far as he could his local pronunciation of **wɔʔər** (*water*), i.e. he would certainly insert the **t**. Neither would completely veil his locality from the average audience, but he would undoubtedly tone down his district peculiarities. "That is not *my* Scots," a critic might say of his speech, "but it is very good all the same."

Literary Scottish is undoubtedly founded on a Lothian dialect. The Lothian type of Scottish speech is spread over a wide area of Mid Scotland, comprising the counties of Berwick, Peebles, Haddington, Edinburgh, Linlithgow, Fife, Clackmannan, Kinross, Stirling, Dumbarton, Renfrew, Bute, Ayr, Lanark, Wigtown, Kirkcudbright, and West Dumfries. The language spoken over this Mid district might be conveniently styled "Standard

Scots." It is not absolutely uniform over this area, but the points of agreement are sufficient to mark it off distinctly from the dialects of the Southern and North-Eastern Counties. It corresponds better than the other dialects to the spelling of the literary language, and it comprises the area of the Old Scottish Court and the largest present Scottish population. We shall use it, therefore, for the interpretation of literary Scottish in the great majority of our phonetic texts, carefully noting variant pronunciations and eliminating localisms which do not correspond with general Scottish usage.

A few texts with suitable explanations are also given of other Scottish dialects. These are the dialects (1) of the Southern Counties—Selkirk, Roxburgh, East and Central Dumfries; (2) of the North-Eastern Counties—Aberdeen, Banff, Moray, Nairn, Caithness; (3) of the Orkney and Shetland Islands (founded on Standard Scottish with Scandinavian elements); (4) of Kincardine and Forfar (intermediate to the Mid and North-Eastern).

The Alphabet used in the phonetic descriptions is that of the International Association, with certain modifications to adapt it to Scottish needs. The formation of the sounds is fully described and key-words are given from modern European languages. The authors hope that anyone with an elementary knowledge of Phonetics will find little difficulty in following the texts.

PART I
PHONETICS



CONSONANTS

1. TERMS USED IN DESCRIBING CONSONANTS

<i>Back</i>	Part of tongue opposite soft palate.
<i>Blade</i>	Part of tongue between the point and the front (i.e. middle) and opposite the upper teeth ridge.
<i>Breathed</i>	Means that the consonant is produced with the vocal chords wide apart so that breath passes.
<i>Consonant</i>	Is a speech sound, breathed or voiced, in which the breath current is completely or partially checked in some part of the throat or mouth, or forces its way out with audible friction.
<i>Fricative</i>	Is a consonant in which the breath current, in its passage out from the lungs, is so narrowed that it has to force its way out with audible friction.
<i>Front</i>	The middle of the tongue, opposite the middle of the hard palate.
<i>Glottal</i>	Implies that the stop or friction takes place in the glottis, i.e. the space between the vocal chords.
<i>Hard palate</i>	Part of the roof of the mouth between the upper teeth ridge and the soft palate.
<i>Lateral</i>	Is a consonant in which the breath current is partially checked by some part of the tongue but finds egress by the side or sides.
<i>Nasal</i>	Is a consonant in which the breath current is completely checked in the mouth but passes through the nose.
<i>Plosive</i>	Is a consonant in which the breath current is momentarily checked on its way out and then issues with a plosion.
<i>Point</i>	Tip of tongue.

- Soft palate* Is the soft, fleshy part in the roof of the mouth, behind the hard palate.
- Trill* Is a consonant, produced by the vibration of some flexible part of the vocal organs, e.g. by the tongue or the uvula.
- Uvula* Pendulous tongue at the extremity of the soft palate.
- Vocal chords* Are two elastic folds of mucous membrane, so attached to the cartilages of the larynx and to muscles that they may be stretched or relaxed and otherwise altered so as to modify the sounds produced by their vibration. (*Imperial Dictionary*.)
- Voiced* Means that the consonant is produced with the vibration of the vocal chords and hence has a musical quality.

2. TABLE OF CONSONANTS

	Lips	Lips Back	Lip Teeth	Point Teeth	Point	Point Back	Blade		Front	Back	Throat	
							Fore	After				
Stop or Plosive	p b				t d				j	k g	ʔ	Stop or Plosive
Nasal	-m				-n				ɲ	ŋ ŋ		Nasal
Lateral						l			ɬ			Lateral
Trilled					ɾ r							Trilled
Fricative or Open		ɱ w	f v	θ ð	ʃ ʒ		s z	ʃ ʒ	ç j	x-	h	Fricative or Open

PLOSIVES

3. A plosive is a consonant in which the breath current, breathed or voiced, is completely checked in some part of the mouth, generally issuing with a burst or plosion.

p

4. *Breathed lips plosive.* The breath current is blocked at the lips, issuing after a short pause in a plosion.

5. The sound is the same as the E. **p** and is written with *p* or *pp* (after short vowels).

Sc.	Ph.	E.
<i>taupie</i>	'tɑ:pɪ	a foolish woman
<i>tappit</i>	'tɑ:pət	topped.

6. Notice **p** for E. **b** in

<i>lapster</i>	'lɑ:pstər	lobster
<i>nieper</i> (N.E. Sc.)	'nɪpər	neighbour.

b

7. *Voiced lips plosive.* Same sound as **b** in E. "but."

8. Generally spelled *b* or *bb* (after short vowels).

Sc.	Ph.	E.
<i>birk</i>	bɪrk	birch
<i>scabbit</i>	'skɑ:bət	scabbed.

9. Between **m** and **ər**, and **m** and **l**, **b** does not occur in Sc., though found in E.

<i>chalm̄er</i>	'tʃɑ:mər	chamber
<i>lam̄mer</i>	'lɑ:mər	amber
<i>tim̄mer</i>	'tɪmər	timber
<i>rum̄mle</i>	rʌml	rumble
<i>skem̄mel</i>	skɛml	shamble
<i>thum̄mle</i>	θʌml	thimble
<i>tum̄mle</i>	tʌml	tumble.

10. **m** and **b** are both voiced sounds and formed at the lips. In **m**, however, the nasal passage is open. If, in pronouncing **m**, the nasal passage is closed prematurely, the consonant **b** will be heard.

11. Note **b** in Sc. instead of E. **p** in 'barlɪ "parley," 'bæbtɪst (W. and Sth. Sc.) "baptist," kæbtɪn (W. Sc.) "captain."

t

12. *Breathed point plosive.* This consonant is formed generally as in E., the breath current being blocked at the point of the tongue and the apex of the upper gum. In some dialects, e.g. in Orkney and Shetland, the point of the tongue is advanced to the teeth.

13. **t** is dropped

Sc.	Ph.	E.
(1) after k :		
<i>perfec'</i>	'pɛrfək	perfect
<i>reflec'</i>	rə'fɛk	reflect
<i>stric'</i>	strɪk	strict;
(2) after p :		
<i>corrup'</i>	kə'rɒp	corrupt
<i>empty</i>	'ɛmptɪ	empty
<i>temp'</i>	tɛmp	tempt;
(3) after x medial in a few words:		
<i>lichnin</i>	'lɪxnən	lightning
<i>tichen</i>	tɪxn	tighten
<i>frichen</i>	fɪxn	frighten
<i>fochen</i>	fɒxn	fought.

14. Note that in dialects in which the suffix vowel is dropped, inflectional **t** is retained after **p** and **k**: e.g. *sipped*, **sɪpt**; *keeked*, **kɪkt**.

15. The loss of final **t** in the words in Ph. § 13 (1), (2) may have been begun in such combinations as *strict truth*, **strɪkt tryθ** where **t** after **k** becomes first a pure stop and then disappears completely. In E. "empty" (O.E. *æmtig*) the **p** is originally intrusive. If the sound **m** is unvoiced and denasalized before the tongue takes the position for **t**, **p** will be the result. This new formation **mpt** is not an easy one and therefore not long stable. In E. ordinary pronunciation **p** is generally dropped, hence 'ɛmtɪ; in many Sc. dialects the original **t** is lost, hence 'ɛmptɪ.

16. **t** is usually unsounded between **f** and **n**, **s** and **l**, **s** and **n** :

Sc.	Ph.	E.
<i>cuisten</i>	kysn	cast (pt. part.)
<i>saften</i>	safn	soften
<i>wrastle</i> or }	rasl }	wrestle ;
<i>warsle</i> }	warsl }	

but *castle* is very generally pronounced '**kastəl**.

17. The verbal or adjectival termination *ed* becomes **ət** after **p**, **t**, **k**, **b**, **d**, **g**, except in Caithness dialect where it is **əd**.

Sc.	Ph.	E.
<i>happit</i>	'hapət	covered
<i>frichtit</i>	'frixtət	frightened
<i>gairdit</i>	'gerdət	guarded
<i>ruggit</i>	'ragət	ragged
<i>rubbit</i>	'rɒbət	rubbed
<i>swickit</i>	'swɪkət	deceived.

18. An inorganic **t** occurs in *sudden*, **sɒdnt**, *suddenly*, **'sɒdntli**, probably due to the influence of words like *evident*, *apparent*, etc. So also we find inorganic **t** in *oncet*, **wɒnst**, **jɪnst**; *twicet*, **twəist** (Luk.), perhaps on the analogy of the regular ordinal termination *t* in *fift*, *sixt*, etc.

19. In *anent*, *foranent*, **ə'nent**, **forə'nent**, "in front of," "in comparison with," the **t** is excrement. The O.E. is *anefn* (lit. *on even*) which later became *anemn* and *anen*, then *anent*. In Wyclif's time a Genitive ending in *es* was added on the analogy of words like *thennes* = "thence," etc., and his form of the word is *anentis*.

20. **t** replaces **k** in **twɒlt** "quilt," in many dialects.

21. In Forfar and East Perth, **t**¹ takes the place of **k** before **n** as

Sc.	Ph.	E.
<i>knee</i>	tni:	knee
<i>knife</i>	tnəif	knife
<i>knock</i>	tnɒk	clock
<i>knowe</i>	tnɒu	knoll.

¹ This **t** must have been preceded by a sound intermediate to **t** and **k**, properly a *breathed front plosive* formed in the same part of the mouth as the fricatives **j** **ç**.

22. **t** takes the place of E. **θ** in ordinals:

Sc.	Ph.	E.
<i>sixt</i>	sɪkst	sixth.

23. In the Orkney and Shetland dialects *t* and *d* (both *point teeth* sounds) replace *th* in such words as *thin* and *the*, thus **dat tɪn tɪŋ** = "that thin thing."

24. For *tu* and *tou* = "thou," see Ph. § 217 (*d*).

d

25. *Voiced point plosive*. This is the voiced sound corresponding to **t** and is pronounced generally in the same way as in E. In the Orkney and Shetland dialects, the point of the tongue is advanced to the teeth.

26. Many of the Scottish dialects, especially the North East, have no **d** after **n** and **l** as in E.

(1) after **n**:

Sc.	Ph.	E.
<i>can'le</i>	kʌnl ¹	candle
<i>han'</i>	hʌn ¹	hand
<i>lan'</i>	lʌn ¹	land
<i>len'</i>	lɛn	lend
<i>soun'</i> (noise)	sun	sound
<i>soun'</i> (healthy)	sun	sound
<i>thunner</i>	'θʌnɐ	thunder
<i>wunner</i>	'wʌnɐ	wonder.

In *len'*, *soun'* (noise) and *thunner* the **d** in E. is inorganic.

(2) after **l**:

<i>aul'</i>	ɑ:l	old
<i>caul'</i>	kɑ:l	cold
<i>faul'</i>	fɑ:l	fold.

Usage in Mid. Sc. varies, so we write such words in the texts **lan**^d, **ɑ:l**^d, etc.

26 (*a*). In the N.E. *feedle*, **fɪdl**; *wordle*, **wɔrdl** show a metathesis of **d** and **l** as compared with the E. forms.

27. The sound **d** in *hand* is produced by closing the nasal passage, without stopping the emission of voice. If the nasal passage is kept open till the end of the word, no **d** is heard, but

¹ **ɑ:**

only a prolongation of the **n**. This prolonged **n** may still be heard in some dialects, although in most it has now been shortened. **l** and **d** are likewise formed in the same part of the mouth—i.e. between the tip of the tongue and upper teeth ridge—only in **l** the sides of the tongue droop to allow the emission of the voiced breath. The change from **ld** to a lengthened **l** is therefore a very simple one.

28. In some Mid. and Sth. dialects, *it* = **it** becomes **d** after voiced sounds: e.g.

aa meind oud fine.

a mæind od fæin.

"I remember it well."

hwaat izd?

hwaat wuzd?

mat izd?

mat wuzd?

"What is it?"

"What was it?"

Wilson's *Lowland Scotch*, p. 86.

hi gies the man'd.

hei gi:z ðe mand.

"He gives it to the man."

Murray's *Dialect of Sth. Sc.* p. 191.

t however is also found.

28 (a). Notice **d** in **bodm**, "bottom," and in **dɪʃr'lakə**, *dishilago*, from "tussilago, coltsfoot."

29. **d** takes the place of **θ** or **ð** in E., in

Sc.	Ph.	E.
<i>study</i> or <i>stiddy</i>	'stɹɹɹɹ or 'stɹɹɹɹ	stithy
<i>smiddy</i>	'smɹɹɹɹ	smithy
<i>widdy</i>	'wɹɹɹɹ , 'wɹɹɹɹ	withy—hangman's noose, the gallows.

30. In the Buchan dialect **d** is used for **ð** before **ər**. In the fisher dialects of Aberdeenshire **d** in these words is *point teeth* plosive.

<i>fader</i>	'fɹɹɹɹ	father
<i>mɹɹɹɹ</i>	'mɹɹɹɹ	mother
<i>brɹɹɹɹ</i>	'brɹɹɹɹ	brother
<i>ɹɹɹɹ</i>	'ɹɹɹɹ	other
<i>bɹɹɹɹ</i>	'bɹɹɹɹ	bother.

31. At an early period in the history of the language, a change of **d** to **ð** before *er*, **ær** had occurred all over the country. Thus we get forms like *ether*, *father*, *blether* (see Ph. § 85), O.E. *nēdre*, *fæder*, *blēdre*. In the N.E. (also in Linlithgow and Edinburgh to some extent) a further change took place. All words having **ðær** substituted **dær**: thus *ether*, *father*, *blether*, become *edder*, *fuder*, *bledder*, and, further, words like “brother, other, feather,” O.E. *brōðor*, *oðer*, *fēðer*, become *bridder*, *idder*, *fedder*.

j

32. *Voiced front plosive.* This is the plosive corresponding to the fricative **j** in “young” (see Ph. § 105). The front (i.e. the middle) of the tongue rises further than for **j** until it presses against the hard palate so as to form a stop to the breath current. **j** is not common in Sc. but may be heard in some parts of Buchan, e.g. **əm jaən ə'wa: hem**, *am gyaun awa' hame*, “I am going away home.”

k

33. *Breathed back plosive.* This sound is the same as **k** in E. “cook” and is formed by the back of the tongue pressing against the soft palate. When a front vowel follows **k**, the area of articulation is further forward on the roof of the mouth.

34. **k** is written with the letter *c*.

(1) Before back vowels:

Sc.	Ph.	E.
<i>cauf</i>	kɑ:f	chaff
<i>cour</i>	ku:r	cower
<i>cowt</i>	kAut	colt
<i>curchie</i>	'kArtʃɪ	curtsey.

(2) Before **r**, **l**:

<i>crap</i>	krap	crop
<i>cleed</i>	klid	clothe.

(3) Before front vowels derived from back vowels, *c* also is more common than *k*:

	Sc.	Ph.	E.
	<i>cairts</i>	kerts	cards
	<i>cuinie</i>	'kynjr	coin <i>or</i> corner
	<i>cuits</i>	kyts	ankles
	<i>scuil</i> (old)	skyl	school.
But	<i>kail</i>	kel	cole
	<i>kaim</i>	kem	comb
	<i>skule</i>	skyl	school.

Note also *schule* as a common spelling for "school."

35. The letter *k* is used regularly before *e* and *i* and *y*, i.e.:

(1) before **ε, ɪ, ʏ, əi**:

<i>keckle</i>	kεkl	cackle
<i>ken</i>	kεn	know
<i>kep</i>	kεp	catch
<i>kist</i>	kɪst	chest
<i>kivvy</i>	'kɪvrɪ	covey, group
<i>kypie</i>	'kəɪpi	a game of marbles played with a hole in the ground
<i>kythe</i>	kəɪθ	make <i>or</i> become known
<i>kyte</i>	kəɪt	belly.

(2) before **n**:

<i>knee</i>	kni:	knee
<i>kneel</i>	knɪl	kneel
<i>knock</i>	knɒk	clock.

36. The pronunciation of **k** before **n** is still to be heard in the North-East, but it is practically obsolete in the Mid. district.

37. Many Sc. words have **k** instead of E. *ch*, = **tʃ**, supposed by many to be the result of Scandinavian influence.

<i>kirk</i>	kɪrk	church
<i>birk</i>	bɪrk	birch
<i>poke</i>	pɒk	pouch
<i>breeks</i>	briks	breeches
<i>sic</i>	sɪk	such
<i>lerrick, larick</i>	'lerɪk, 'larɪk	larch.

38. **skl** replaces E. **sl** in many words and is written *sc* or *sk*.

Sc.	Ph.	E.
<i>sclice</i> (O.Fr. <i>eschlice</i>)	sklɔis	slice
<i>sclate</i> (O.Fr. <i>eschlat</i>)	sklet	slate
<i>sclent</i>	sklənt	slant
<i>scleuder</i> (O.Fr. <i>eschlendre</i>)	'skləndər	slender.

39. **sk** often stands for E. *sh* = **ʃ**.

<i>skelf</i> (O.E. <i>scilfe</i>)	skelf	shelf
<i>skemmls</i> (O.E. <i>scamel</i>)	skemlz	shambles.

40. N.B. :

<i>paitrick</i> ¹	'petrɪk	partridge
<i>acqueesh</i>	ə'kwɪʃ	between.

g

41. *Voiced back plosive*. Corresponds to the so-called hard *g* in E. "gun." It often stands for E. final *dge* = **dʒ** as in :

Sc.	Ph.	E.
<i>brig</i>	brɪg	bridge
<i>rig</i>	rɪg	ridge
<i>segg</i>	sɛg	sedg.

43. **g** is rarely pronounced now before **n** as in *gnaw*. In Buchan it may still be heard, e.g. "a gnawing tooth" becomes *a gnyauvin teeth* = **ə 'gnjɑ:vən tiθ**.

p

44. *Glottal stop or plosive*. This sound is produced by the sudden closing of the glottis followed by a slight plosion. It may occur before the voiceless plosives **p**, **t**, **k**, and sometimes before **n** and **ŋ**. It may be heard occasionally in other positions, for instance finally in exclamation *No!* **nɔp!** It is most common in the Mid. region, especially between Glasgow and Stirling, but does not extend into the Southern Counties or Galloway. **p** very frequently takes the place of a medial or final consonant, e.g. "butter, water, that" may be pronounced **'bʌpər, 'wɔpər, θɔp** as in the Glasgow district. The reader may use this sound before

¹ Fr. *perdriz*, Lt. *perdicem*.

t, p, k or omit it. We have used this symbol in the extract from J. J. Bell's *Wee Macgreggor*.

NASALS

45. A nasal consonant is a speech sound in which the breath current is checked in some part of the mouth, but finds free passage through the nose.

m

46. *Voiced lips nasal*. The same sound as **m** in E. "more," etc. This sound differs from the stop consonant **b** in the fact that the breath current passes through the nose. Hence **m** often develops into **b** and **b** is often changed into **m**. Many words in Sc. have no **b** after **m** as in E. See Ph. § 9.

n

47. *Voiced point nasal*. This sound is identical with E. "n" in "no," etc. The point of the tongue touches the apex of the upper gum. Only in cases of assimilation is it advanced to the teeth, e.g. in *lenth*, **lenθ**, "length." In the Insular dialects it is generally of the *point teeth* variety.

48. **n** differs from the stop **d** only in one detail, viz. that the breath current passes through the nose. Hence **nd** may easily change into **n** and **n** develop into **nd**. Sc. generally has **n** instead of E. *nd*. See Ph. § 26 (1).

49. Note **n** for E. **l** and E. **r** in

Sc.	Ph.	E.
<i>flannen</i>	' flanən	flannel
<i>garten</i>	' gertən	garter

and the loss of **n** in *upo'*, **ə'po** = "upon."

50. **n** takes the place of **ŋ** (see Ph. § 51) by assimilation in:

Sc.	Ph.	E.
<i>lenth</i>	lenθ	length
<i>streuth</i>	strenθ	strength.

ŋ

51. *Voiced back nasal.* In this sound the breath current is checked between the back of the tongue and the soft palate and finds egress through the nose. It is practically the stop **g** nasalized. The sound is heard in E. "song."

52. It is written *ng* at the end of a syllable and *n* before a back consonant.

Sc.	Ph.	E.
<i>bink</i>	bɪŋk	shelf
<i>gung</i>	ɡʌŋ	go
<i>hing</i>	hɪŋ	hang
<i>singe</i>	sɪŋ	singe.

53. In words of the following class, **g** is not heard in Sc.:

<i>hungry</i>	'hʌŋrɪ
<i>langer</i>	'lɑŋər
<i>single</i>	sɪŋl

54. The E. verbal termination *ing* is replaced by **ɪn**, or more commonly **ən** in Sc. Most Sc. dialects have lost the distinction between the old Pres. Part. in *an(d)* and the infinitive or verbal noun in *in(g)*. The Caithness and Southern dialects still mark the distinction.

Sicna gutterin a noor saw.

'sɪknə 'ɡʌtəɪn ə nu:ɪ sɑ:.

"Such messing I never saw."

Fat ir ye gutteran aboot.

fat ɪr jɪ 'ɡʌtəɪən ə'but.

"What are you messing about?"

Nicolson's *Caithness Dialect*, p. 19.

The heale beakin o' neuw beak'n breid 'at schui was thràng beakand yestreen.

ðe hɪəl 'bɪəkin o nru 'bɪəkŋ brɪd ət ʃə wʌz θraŋ 'bɪəkən jɛ'strɪn.

"The whole baking of new baked bread that she was busy baking last night."

Murray's *Dialect of the Sth. Counties of Sc.* p. 211.

55. The breathed nasals **m̥**, **n̥**, **ŋ̥** are not regular sounds in most of the Sc. dialects; **m̥** may be heard in the exclamation **mmm** = *iphm*!

ŋ̥ occurs in the Shetland dialect:

knee	ŋ̥ŋi:	knee
buncle	bjɔŋ̥kl	a knot or lump.

J

56. *Voice front nasal.* Raise the front of the tongue (as in **j**) until it blocks the breath current across the middle of the hard palate, then drive the voice through the opened nose-passages and the result is the sound **j̥**. Heard in Fr. *signé*, It. *degni*, Sp. *cañon*, Port. *minha*. In Sc. this sound survives only in the dialect of the Sth. Counties. In Middle Scots it was written *n̄*, (cf. *l̄* Ph. § 61); this *n̄* was confused with *n̄z* and hence arose the modern spelling pronunciation of some proper names that had originally **j̥**.

	E. Ph.	Modern Sc. Ph.	Middle Scots Ph.
Menzies	ˈmɛnziz	ˈmij̥ɪz	ˈmij̥ɪz
Mackenzie	məˈkɛnzɪ	məˈki̯ŋi (rare)	məˈki̯pi
Cockenzie	kɔˈkɛnzɪ	kɔˈkɛn(j)ɪ	kɔˈkɛɹɪ
Gaberlunzie	ɡabərˈlɒnzɪ	ɡabərˈlun̄jɪ	ɡabərˈlupɪ.

This old sound is now generally represented by **ŋ** or **ŋj̥** or **n̄j̥**, e.g.:

Middle Sc.	Ph.	Mod. Sc.	Ph.	E.
feinzit	ˈfɛɹɪt	feinyit	ˈfɛɹɪt (rare)	feigned
meinzie	ˈmɛɹɪ	meingie	ˈmɛɹɪ	crowd
spanzie	ˈspɔɹɪ	spaingie	ˈspɛɹɪ	Spanish cane
cuinzie	ˈkypɪ	cuinyie	ˈkyn̄jɪ (rare)	coin.

57. Words like “sing” and “reign” (Fr. *règne*) were rhymes or half-rhymes until a comparatively recent period:

“Yes, in the righteous ways of God
With gladness they shall *sing*,
For great’s the glory of the Lord
Who shall for ever *reign*.”

Scottish Metrical Psalms (138. 5).

58. Note form *drucken* $\left\{ \begin{array}{l} \text{dr} \Delta \text{kn} \\ \text{dr} \Delta \text{k} \eta \end{array} \right\}$ “drunken.”

LATERALS

1

59. *Voiced point lateral.* (a) This sound is formed by the point of the tongue touching the apex of the upper gum while the breath current escapes by the side or sides of the tongue. The back of the tongue is not raised. This is the sound that is commonly heard in E. words beginning with **l**. It does not ring so sharp and clear as Fr. **l**, in which the point of the tongue is always more advanced—touching the teeth. This form of **l** is rare in Sc.

60. *Voiced point-back lateral.* (b) This variety of **l** is formed in the same way as (a) except that the back of the tongue is also raised as for the vowel **u** or **o**. The acoustic effect is that of a deeper sound. It is common in E. after a vowel or consonant. In the E. *little* the first *l* is (a) and the second (b). In Sc. *little* both *l*'s are of the (b) variety and the vowel is not **ɪ** as in E. but **ɪ̃** or **ə** or **ʌ**.

61. *Voiced front lateral.* (c) In this sound the front, i.e. the middle of the tongue, presses against the hard palate and the breath current escapes at the side or sides of the tongue. The French call this sound *l mouillé*. It is replaced now in Standard French by **j** but survives in the dialects and it is heard also in It. *egli*, Sp. *llano*, Port. *jilho*. It is still used in Sth. Sc. (see Murray's *Dialect of the Southern Counties of Scotland*, p. 124), but in the other dialects it has been replaced by **l** or **lj**. Its phonetic symbol is **ʌ**. In Middle Scots this **ʌ** was written *lȝ* (cf. *n*₃, Ph. § 56). The printers confused this digraph with *lz* and this new spelling has influenced the pronunciation of some words; e.g. *Dalȝell* was printed *Dalzell* and many people now pronounce it **dal'zel** instead of **dal'jel** or the popular **dr'el** and **də'el**.

Middle Scots.	Ph.	Mod. Sc.	Ph.
bailzie	ˈbeʌɪ	baillie	ˈbəili, ˈbeljɪ
spulzie	ˈspyʌɪ	spulyie	ˈspylɪ, ˈspulɪ
tailzeour	ˈteʌʊr	teyler	ˈtəiljər, ˈteljər.

62. When *l* occurs between back consonants, a peculiar sound is often heard in Sc., which is formed in the back of the mouth by a narrowing of the breath passage. This sound may be heard instead of **l** (*b*) in such phrases as *muckle gowk*, "big fool," *muckle gweed*, "much good."

63. In our general texts, we shall use only the symbol **l** denoting in most cases the *voiced point-back lateral*.

64. After short back vowels in Sc., **l** became a vowel and formed a diphthong with the preceding vowel.

(1) When the preceding vowel was **a**, the resulting diphthong **au** was monophthongized at an early period into **a:**, sometimes shortened.

Sc.	Ph.	E.
<i>ba'</i>	ba:	ball
<i>ha'</i>	ha:	hall
<i>cauk</i>	ka:k	chalk
<i>hause</i>	ha:s	halse (neck)
<i>palmie</i>	'pa:mɪ	a stroke on the hand
<i>saut</i>	sa:t	salt
<i>scaud</i>	ska:d	scald
<i>Wattie</i>	'watɪ	Walter.

In Mid. Sc. this **a:** is also pronounced **q:**.

(2) **ɔl** becomes **ou** and remains so in Sth. Sc. (Ph. § 209). In the other dialects **ou** has been levelled under **au** (Ph. § 207).

<i>bowe</i>	bau	boll
<i>court</i>	kaut	colt
<i>knowe</i>	knau	knoll
<i>powe</i>	pau	poll
<i>rowe</i>	rau	roll.

(3) **ʊl** became **uu** and then **u:**, sometimes shortened to **u** and in stressless position unrounded to **ʌ**.

<i>buik</i>	buk	bulk
<i>coom</i>	kum	culm
<i>couter</i>	'kutər	culter
<i>foo</i>	fu:	full

Sc.	Ph.	E.
<i>foomart, fumart</i> ¹	'fʊmərɪ	fulmart
<i>poo, pu'</i>	pu:	pull
<i>poopit</i>	'pʊpɪt	pulpit
<i>shoother</i>	'ʃuðər	shoulder
<i>sud</i>	sʌd, sud	should.

65. The letter "l" in the above cases was retained in the written language long after it ceased to be sounded. Its appearance came to indicate a long vowel or diphthong and consequently it was often inserted in words to which it did not belong etymologically. Examples of this curious spelling may be found in Modern Sc.

<i>nolt</i>	nʌʊt	neat (cattle)
<i>chalm̃er</i>	'tʃʌ:mər	chamber.

This intrusive "l" was sometimes even pronounced, thus the "Nolt Loan" in Arbroath, Forfar, is now pronounced **nolt lɔn**.

66. Note **l** for **n** in

<i>chimley</i>	'tʃɪmlɪ, 'tʃʌmlɪ	chimney.
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THE TRILL

r

67. *Voice point trilled.* This sound is formed by the trilling of the point of the tongue against the upper gum. It occurs in words in all positions.

68. In Celtic districts a point fricative consonant with the point of the tongue turned backwards is commonly heard, the symbol for which is **ɹ**. The *voice point fricative*, commonly called untrilled **r**, is not a Sc. sound.

¹ *Fumart*=*fūl*(foul)*mart*. *ū*=**u:** was shortened in the compound. *ūl* became a diphthong and then a long vowel. The **u** is now generally short.

69. In many Sc. words as compared with E., **r** exchanges position with the preceding or following vowel.

Sc.	Ph.	E.
<i>corss</i>	kors, kors	cross
<i>girse</i>	girs	grass
<i>Curshanks</i>	'kʌrʃəŋks	Cruickshanks
<i>kirsən</i>	'kɪrsən	christen
<i>warsle</i>	warsl, wɑ:rsɪ	wrestle
<i>brunt</i>	brant	burnt
<i>crub</i>	krab	kerb
<i>truff</i>	traf	turf
<i>rhubrub</i>	'rubrʌb	rhubarb
<i>provribs</i>	'provriɪbz	proverbs
<i>wrat</i>	wrat	wart.

70. In many speakers a vowel is heard (1) before "**r**" in words like

<i>shrub</i>	ʃərʌb
<i>shrill</i>	ʃərɪl

(2) Occasionally after **r**, before **l** and **m**, as in :

<i>farrel</i>	'fərʌl	a quarter of cakes
<i>airm</i>	'erʌm	arm
<i>worm</i>	'wərʌm	

71. In the Avoch dialect of the Black Isle, Rosshire, **r** takes the place of **n** in words like *knife*, *knee*, *knock*, etc. = **krəɪf**, **kri:z**, **krɒk**.

72. In the N.E. **fre:** = *from* becomes **fe:**. In Sth. Sc., an unvoiced **r** is heard in some parts in words like *three*, *thrae* (*fræe*), *throat*, **ri:**, **ræ:**, **rot**.

FRICATIVES

73. A fricative is a consonant breathed or voiced where the breath passage is narrowed so that the breath has to force its way out with audible friction.

f

74. *Breathed lip-teeth fricative.* This consonant is formed between the lower lip and upper teeth as in E. **f**.

v

75. **v** is the voiced counterpart of the last sound and is also similar to E. **v**.

76. **f** takes the place of E. **v** in the plurals of some nouns.

Sc.	Ph.	E.
<i>knifes</i> ¹	knəifs	knives
<i>leafs</i>	lifs	leaves (sb.)
<i>wifes</i>	wəifs	wives.

77. **f** and **v** often disappear medially and finally in Sc.

<i>e'en</i>	i:n	even
<i>ower</i>	aur	over
<i>weel-faurt</i>	'wil 'fa:rt	well favoured
<i>doo</i>	du:	dove, pigeon
<i>gie, gya, gae</i>	gi:, gja:, ge:	give, gave
<i>lea'</i>	li:	leave
<i>lo'e</i>	lu:	love
<i>pree</i>	pri:	prove, taste
<i>shirra</i>	'ʃiərə	sheriff.

78. **f** and **v** are often lost after **l** and **r**.

<i>del'</i>	del	delve
<i>twal'</i>	twal	twelve
<i>sel'</i>	sel	self
<i>ser'</i>	se:r	serve
<i>hairst</i>	herst	harvest
<i>siller</i>	'sɪlər	silver, money.

79. **f** for **θ** occurs in **'fɔ:rzdi**, *Fuirsdai*, "Thursday," in a number of Scottish dialects. The N.E. has *Feersday*, **'fi:rzdi**, also **frɔk** for *throck*, "the lower part of the plough to which the share is fastened." In Roxburgh *feet* = **fit** is used for *theet*, "the rope, chain or trace by which the horse draws the plough." In Caithness, "thresh" (vb.) and *meeth*, "sultry" are pronounced **fɪɛʃ**, **mif**. Cf. prov. E. *fink* for *think* and Russ. *Feodor* = *Theodore*.

¹ In Sth. Sc. *leaf*, *thief*, *knife*, *life*, *wife*, take **v** in Pl. *half*, *laif* (loaf). *shelf*, *elf*, take **f** (Murray, *Dialect of S. Counties*, p. 157).

80. For **f** as a substitute for **m** see Ph. § 122.

81. **v** is often a substitute for an original **w** (1) initially before **r** and (2) finally. This change is mostly confined to the N.E.

Sc.	Ph.	E.
<i>vrang</i>	vraŋ	wrong
<i>erat</i>	vrat	wrote
<i>blauve</i>	blja:v	blow
<i>gn(y)auve</i>	gnja:v	gnaw
<i>larger</i>	'la:vjər	lawyer
<i>myauve</i>	mja:v	mew
<i>schaue</i>	ʃa:v	sow (corn)
<i>snaue</i>	snja:v	snow.

θ

82. *Breathed point-teeth fricative.* This sound is formed between the point of the tongue and the upper teeth. It is the same sound as is heard in E. "thin" and is written *th* in Sc.

Sc.	Ph.	E.
<i>baith</i>	beθ	both
<i>bothy</i>	'boθɪ	bothy
<i>graith</i>	greθ	harness
<i>tho'</i>	θo:	though
<i>thole</i>	θol	endure
<i>threip</i>	θrip	insist upon, argue.

83. (1) **θ** may replace **xt** in some Northern dialects in :

<i>nicht, mith</i>	mɪθ	might (vb.)
<i>dochter, dother</i>	'doθər	daughter.

drouth and *drucht*, **druθ**, **draxt** are heard in Sc. for "drought" and "dryness."

In Middle Sc. *cht* is a spelling for an original *th* in many words, e.g. *aicht*, *baicht*, *fucht*, for *aith* (oath), *baith* (both), *faith*.

(2) **θ** replaces **f** in Sth. Sc. in *frae*, i.e. "from," = **θræ:**, **θre** (unaccented).

ð

84. *Voiced point-teeth fricative.* As in E. "the" and written *th* in Sc.

Sc.	Ph.	E.
<i>thae</i>	ðe:	those
<i>thir</i>	ðɪr	these
<i>thon</i>	ðɔn	yon, that
<i>thonder</i>	'ðɔnder	yonder
<i>thoo</i>	ðu:	thou.

85. Sc. has developed **ð** from an original **d** where it does not occur in E., generally before **ær**. See, however, Ph. §§ 30, 31.

<i>blether</i>	'bleðær	bladder
<i>consither</i>	kæn'sɪðær	consider
<i>ether</i>	'eðær	adder
<i>ether</i>	'eðær	udder
<i>lether</i>	'leðær	ladder
<i>poother</i>	'puðær	powder
<i>shoother</i>	'ʃuðær	shoulder.

These words may also be heard with **d** probably through the influence of E.

86. **θ** or **ð** is often lost in final position.

<i>fro</i>	fro:	froth
<i>lay</i>	le:	lathe
<i>mou</i>	mu:	mouth
<i>quo</i>	kwo:	quoth
<i>unca</i>	'ʌŋkə	very or extraordinary. From O.E. <i>uncēþ</i> with change of accent.
<i>wi'</i>	wɪ	with.

87. In Sc. generally **ð** is lost in the relative *that* which becomes **æt** or **t**. In the N.E. the dropping of **ð** in the pronominals *this*, *that*, *they*, *their*, *there*, was once universal and may still be noticed in some parts and with old speakers. In Caithness it is the rule yet. In the Strathearn dialect of Perthshire, when *the* combines with the prepositions *of*, *in*, *at*, *on*, *to*,

with, *by*, the result is *ee* = **i**, e.g. *dhe haid ee toon*, **ðə hed i tun** = "the head of the town"; *ee big hoos*, **i big hus** = "in the mansion house" (Wilson's *Lowland Scotch*, pp. 110—112). In Galloway we may hear such phrases as *i' e' toon*, **i e tun**; *intae e' inns*, **'inte e inz**, "into the inns"; *i' e' mornin*, **i e 'mornin**, "in the morning" (Trotter's *Galloway Gossip*).

S

88. *Breathed fore-blade fricative.* The same sound as in E. "some." The breath forces its way between the blade (just behind the point) and the apex of the upper gum, the breath passage is shaped like a pipe, the sides of the tongue pressing against the upper teeth.

89. As in E., **s** is generally written initially with *s*, sometimes with *c* in *romance* words before *e*—medially by *ss* and *s* (especially in derivatives), finally by *ss*, *se* and *ce*. *se* and *ce* are used as in the corresponding E. words, but less regularly.

Sc.	Ph.	E.
<i>soop</i>	sup	sweep
<i>ceety</i>	'siti	city
<i>bossie</i>	'bɒsɪ	basin
<i>fousom</i>	fusm	nauseous
<i>mousie</i>	'musi	a little mouse
<i>foustie</i>	'fusti	fusty
<i>hooses</i>	'husəz	houses
<i>cess</i>	ses	a tax
<i>gress</i>	gres	grass
<i>lass</i>	las	girl
<i>loss</i>	los	lose
<i>corss</i>	kɔrs, kors	cross
<i>crouse</i>	krus	bold, brisk
<i>grice</i>	græis	a young pig
<i>'tice</i>	təis	entice
<i>wyce, wise</i>	wæis	wise.

90. In the Sh. dialect *fornenst* appears instead of *foranent*. See Ph. § 19. We may have here a metathesis form for Wyclif's

anentis, influenced perhaps also by such words as *against*. In the English dialects also the *st* forms of this word are quite common. See E.D.D. under *forenent*.

91. Note **s** for E. **ʃ** (*sh*):

Sc.	Ph.	E.
<i>ase</i>	es	ash (of coal, etc.)
<i>buss</i>	bʌs	bush
<i>sal</i>	səl	shall
<i>sud</i>	sʌd, sɪd, sæd, sud	should
<i>wuss</i>	wʌs	wish.

z

92. *Voiced fore-blade fricative*. Same sound as in E. "zone."

93. **z** occurs medially and finally. Medially it is generally written *s*, but *z* and *zz* are also used by writers who wish to indicate the exact pronunciation. Finally **z** is written *s* (1) in words like *is*, *his*, *was*, *has*, which originally had an **s** sound: (2) in the plural termination *s* and *es* after voiced sounds: in other cases *se* and *ze* are used¹.

Sc.	Ph.	E.
<i>bosie</i>	'bo:zɪ	bosom
<i>cruisie, cruizie</i>	'kru:zɪ, 'krø:zɪ	oil-lamp
<i>mizzour</i>	'mɪzər, 'mɛzər	measure
<i>rouser</i>	'ru:zər	watering-can
<i>heese</i>	hi:z	hoist
<i>roose, reese, rooze</i>	ru:z, ri:z, rø:z	praise
<i>grieves</i>	gri:vz	farm bailiffs
<i>lugs</i>	lʌgz	ears
<i>mutches</i>	'mʌtʃəz	women's caps.

94. N.B. In words ending in *sure* the pronunciation is **z**, though E. influence has also introduced **ʒ**.

<i>layser</i>	'le:zər, 'li:zər, 'le:ʒər	leisure
<i>pleiser</i>	'ple:zər, 'pli:zər, 'ple:ʒər, 'pli:ʒər	pleasure.

¹ Final **z** before a pause or a breath consonant is generally partially unvoiced and in a very exact transcript would be written **zz**.

f

95. *Breathed after-blade fricative.* The after-blade is raised towards the after-gum and the point of the tongue hangs down. The breath passage is wider and shallower than for **s**.

96. This sound is generally written *sh* in Sc., older *sch*.

Sc.	Ph.	E.
<i>shim</i>	fɪm	hoe
<i>shogue</i>	fɔg	shake <i>or</i> swing
<i>cowshen</i>	'kɒʃən	caution
<i>gabbie-gash</i>	'gabr'gɒʃ	chatterbox.

97. **f** takes the place of E. **s** in many Sc. words : occasionally the original *s* spelling is retained.

(1) Initially :

<i>schir</i> ¹	fɪr	sir
<i>shoo</i>	fʊ:	sew
<i>shummers</i>	'ʃɒnərz	cinders
<i>suet</i>	fʊət	suet
<i>suit</i>	fut, fyt	suit
<i>sune</i>	fyn	soon.

(2) Medially :

<i>Elshiner</i>	'ɛlʃnər	Alexander
<i>gushet</i>	'gɒʃət	gusset
<i>offishers</i>	'ɒfɪʃərz	officers
<i>veshel</i>	vɛʃl	vessel.

(3) Finally :

<i>creish</i>	kriʃ	grease
<i>hersh</i>	hɛrʃ	hoarse
<i>minsh</i>	mɪnʃ	mince
<i>notis</i>	'nɒtɪʃ	notice
<i>rinsh</i>	rɪnʃ	rinee.

¹ Note *gutcher* = "grandfather" from *guid schir*, pronounced **'gɒtʃər**.

tʃ

98. These two sounds make a sort of consonantal diphthong. Initially they are written *ch*: medially and finally *tch*, since *ch* in these two positions generally stands for **x** in Sc. Some Romance words still retain *ch* for **tʃ** when no ambiguity arises.

Sc.	Ph.	E.
<i>channer</i>	'tʃanər	mutter
<i>chowks</i>	tʃΛuks	jaws
<i>latch</i>	lætʃ	idle (v.)
<i>wutchuk</i>	'wΛtʃΛk	swallow (bird)
<i>mooch</i>	mutʃ	sneak about
<i>pooch</i>	putʃ	pocket.

99. **tʃ** often takes the place of E. **dʒ**.

<i>parritch</i>	'pərrɪʃ	porridge
<i>marriage</i>	'mɛrɪʃ	marriage
Note <i>eetch</i>	ɪʃ	adze.

100. In some districts of Scotland, e.g. Caithness, Avoch in Eastern Ross, Cromarty, Chirnside in Berwicksh., **ʃ** takes the place of **tʃ** in many words initially, e.g. *ðerz əz gyd ʃi:z ɪ 'ʃɪrset əz wəz 'ɪvər ʃoud wɪ ʃafts*, *There's as gude cheese in Chirnside as was ever chewed with chafts* (jawbones). On the other hand we find *chop*, **tʃop**, in Nth. Sc. for "shop," and *chingle*, **tʃɪŋl** in general use = "shingle."

3

101. *Voiced after-blade fricative*. Same sound as in E. "pleasure."

Sc.	Ph.	E.
<i>pushion</i>	pu:ʒən, pΛʒən ¹	poison
<i>ʃushion</i>	'fu:ʒən, 'fΛʒən ²	pith
<i>Fraser</i>	'fre:ʒər	Fraser.

¹ Also 'pəɪzən.

² Also 'fɪʃən, 'fɪsən.

dʒ

102. This consonant diphthong has the same spellings as in E. Initially *j*, medially *dg*, finally *dge* or in Romance words *ge*, when no ambiguity arises.

Sc.	Ph.	E.
<i>jaud</i>	dʒa:d	jade
<i>jile</i> }	dʒəil	jail
<i>jeyle</i> }		
<i>jouk</i>	dʒuk	duck
<i>jow</i>	dʒAu	toll
<i>fodgel</i>	'fɔdʒəl	fat
<i>brain(d)ge</i> }	brendʒ }	dash <i>or</i>
<i>breenge</i> }		
<i>ginge-bread</i>	'dʒɪndʒbrid	ginger-bread
<i>wauges</i>	'wa:dʒəz	wages
<i>wadge</i>	wadʒ	wedge.

103. A number of words, generally of Romance origin, beginning with **dʒ**, are spelled with **g** when the vowel following is **i, e, ɪ, ɛ**.

<i>geal</i>	dʒil	freeze
<i>gee</i>	dʒi:	a fit of temper
<i>gentie</i> }	'dʒenti }	gentle
<i>gentle</i> }		
<i>geeble</i>	dʒibl	splash
<i>gigot</i>	'dʒɪgət, 'dʒɪgət	leg of mutton
<i>gimp</i>	dʒɪmp, dʒɪmp	slender.

Many of these are also written with *j*, no doubt to avoid ambiguity, e.g. *jeal*, *jeeble*, *jimp*.

104. In N.E. Aberdeenshire *gang* is pronounced **dʒɪŋ** from **ɟɪŋ** (see Ph. § 32) from **gɟɪŋ** from **gɟɪ**.

j

105. *Voiced front fricative*. It is the sound of initial *y* in E. *young*, and is generally so written in Sc.

106. (1) It occurs initially (*a*) arising out of an earlier diphthong:

Sc.	Ph.	E.
<i>yerl</i>	jerl	earl
<i>yerth</i>	jerθ	earth
<i>yird</i>	jɪrd	
<i>yernin</i>	'jɛrnən, 'jɪrnən	rennet
<i>yin</i>	jɪn	one
<i>yowe</i>	jɔu	ewe.

(b) From fronted **g**:

<i>yeld</i>	jeld	barren
<i>yett</i>	jet	gate.

(2) Before **u** followed by a back consonant or by **r**, written *iu* or *eu* or *ui*.

<i>beuk, biuk</i>	bjuk	book
<i>heuk</i>	hjuk	hook
<i>kyeuk</i>	kjuk (N.E.)	cook
<i>muir</i>	mju:r	moor
<i>leuch</i>	ljux	laughed.

(3) In some words it takes the place of **l** in some dialects.

<i>ploo</i>	pju:	plough
<i>bloo</i>	bju:	blue
<i>ploy</i>	pjɔɪ	pastime
<i>kyuk</i> (Strathearn, Perthsh.)	kjɔk	cloak
<i>yakes</i> (neighbour- hood of Glasgow)	jeks	laiks, marbles staked in the game.

107. **j** is dropped in *your* = **i:r** (N.E. and Sth. Sc.) and in *ye* (unemphatic) = **i** in other dialects.

x

108. *Breathed back fricative.* The final consonant sound in Sc. *loch*, **lox** and in Ger. *ach*. When the preceding vowel is a front one the tongue advances almost into the front position as in *laigh*, **lex+** (low), *heich*, **hix+** (high). It then resembles *ch* in Ger. *ich* but in our texts we have not thought it necessary to use a separate symbol.

109. In Orkney and Shetland **x** takes the place of **k** before **w**, thus :

question becomes 'xwestjæn.

110. In many of the Mid.¹ dialects **x** stands for **θ** before **r**, thus :

<i>twa</i> or <i>three</i>	becomes	'twaxri,
<i>thrice</i>	„	xræis,
<i>throo</i>	„	xru:,
<i>throat</i>	„	xrot.

111. In Sth. Sc. **x** occurs with simultaneous lip-rounding after a back vowel in words like *lauch* (laugh), *leuwch* (laughed, O.E. *hlōh*), *lowch* (loch), *ruwch* (rough), thus written phonetically **lax^ʷ**, **ljux^ʷ**, **lox^ʷ**, **rax^ʷ**. The existence of this rounded **x** has to be postulated to explain the development of O.E. final *h* = **x** into a vowel or **f** as in modern English "dough," "laugh." See note to Ph. § 160.

ç

112. *Breathed front fricative.* Formed between the front of the tongue and the hard palate. It is similar to the sound in German *ich* and is the breathed counterpart of **j**. It is heard in Sc. often in the beginning of words, instead of **h** as in *Hugh*, *hook*, **çju:**, **çjuk**. It is also heard finally after a front vowel (more especially *i*) as a substitute for **x**, thus :

Sc.	Ph.	E.
<i>heich</i>	hiç	high.

¹ e.g. Stirling.

In general the tongue is never so far advanced on the roof of the mouth as for the German sound, and the sound might be described as an advanced **x**. In the general texts **x** will be used indifferently for the back and advanced forms of the sound written *ch*.

w

113. *Voiced lips^{*}back fricative*. This sound is written and pronounced in much the same way as in E. The back of the tongue rises simultaneously with the rounding of the lips. **w** used to be pronounced regularly before **r** in words like *wright, wring, write, wrong, wren, wretch, wrought*, but its use is becoming rarer. Sometimes a distinct vowel is heard between **w** and **r**.

114. In the North East *w* becomes *v*. This *v* was originally, no doubt, a bilabial sound like the Ger. *u* in *Quelle*, but it is now labio-dental. **vr̥xt**, **vr̥ait**, **vraŋ**, **vr̥atʃ** = *wright, write, wrong, wretch* are still current in the N.E. Sc.

115. **w** is lost very frequently before vowels, especially before **u**.

Sc.	Ph.	E.
<i>oo</i> (Sth. Sc.)	u:	we
<i>oo'</i>	u:	wool
<i>athin</i>	ə'θɪn	within
<i>athoot</i>	ə'θut	without
<i>ook</i>	uk	week
<i>soom</i>	sum	swim
<i>soop</i>	sup	sweep
<i>towmont</i>	'tʌumənt	twelvemonth
<i>umman</i>	'ʌmən	woman
<i>toonty</i> (Sth. Sc.)	'tunti	twenty.

116. Occasionally **w** is developed from **u** as in E. "one" = **wan**.

<i>wir</i> (unemphatic)	wɪr, war, wər	our
<i>oonerstan</i>	wunər'stan	understand.

117. For its development in N.E. Sc. before an original *ō* see Ph. § 152, and in Sth. Sc. before initial *o* see Ph. § 210.

118. In some of the Sc. dialects **w** often replaces **v**: for *v = w* see Ph. § 81. We have a similar phenomenon in the Cockney speech of Dickens' time, e.g. *winegar* and *weal* for *vinegar* and *real*. So in Sc. we may hear *wirtuous*, *weggybun*, *wanish*, for *virtuous*, *vagubond*, *vanish*. If **v** was at one time bi-labial, the confusion between it and **w**, in Middle Sc. texts, may be easily understood.

119. **w** sometimes takes the place of E. **j**, developing in most cases out of an original **u**.

Sc.	Ph.	E.
<i>actually</i>	'aktwəlɪ	actually
<i>anwall</i>	'anwəl	annual
<i>gradwal</i>	'gradwəl	gradual
<i>richtwis</i> (O.E. <i>rihtwīs</i>)	'rɪxtwɪs	righteous.

M

120. This sound is produced in the same way as **w**, only breath is used instead of voice.

121. *wh* is the common modern spelling, taking the place of the older *quh*, *qwh*. In some dialects the back action of the tongue is very marked so that the result might be represented almost by **xm** or **x^m**. **m** is almost unknown in Sth. Eng. but may be heard in the North of England. It is the rule in Scotland in all words spelled *wh*. Examples:

Sc.	Ph.	E.
<i>whan</i> , <i>quhan</i>	man	when
<i>whare</i> , <i>quhar</i>	ma:r	where
<i>whitrit</i> , <i>quhitrit</i>	'mɒtrɪt, 'mɪtrɪt	weasel
<i>whilk</i> , <i>quhilk</i>	mɪlk , mɒlk	which
<i>wha</i> , <i>quha</i>	ma: , me:	who.

121 (*a*). For **ma** in Sth. Sc. = **huə** see Ph. § 210.

122. In the N.E. the back action of the tongue has been eliminated, producing (1) a bi-labial **f** and (2) later on, the lip-teeth **f** of ordinary speech. Hence the above words are pronounced *fau*, *fur*, etc., **fan**, **fa:r**, etc. in the N.E.

123. In the dialect of Avoch (Eastern Ross) and Cromarty **ʌ** is lost in the interrogatives *wha*, *whase*, *what*, *whan*, *whare*, which become *a*, *as*, *at*, *an*, *ar*, respectively, e.g.

“Where are you going, boy?”

ɑ:r ʔu geən, bjɔx?

h

124. *Breathed glottal fricative.* This sound is produced by the friction of the outgoing breath on the edges of the vocal chords, or against the interior walls of the larynx. It is really a stressed breath. Hence its liability to disappear to consciousness when the syllable in which it occurs loses the stress. As in E., words with the minimum of stress tend to lose the “h,” e.g. *him*, *her*, *his*. See Ph. § 217 (b). On the other hand, notice that *us* **ʌs** when stressed becomes **hʌz**, **hɪz**.

125. As in E., the pronoun “it” has generally lost its aspirate, but unlike E. the “h” may be retained under emphasis, e.g. “You are it,” in the game, i.e. the person who has to pay the penalty, e.g. to stay in the house, becomes in Sc. *ye’re hit*, **jir hɪt** or **jir hat**. For other examples see Gr. § 23.

126. In some dialects the “h” is omitted or inserted contrary to E. usage, e.g. in the fisher speech of Avoch and Cromarty in the Black Isle, in Footdee Aberdeenshire, and in Cove in Kincardineshire. In his *History of Buckhaven*, Fifeshire, Dougal Graham (18th century) records a like peculiarity in that fishing village. If we may judge from the literary texts and public records that have come down to us, there was a similar hesitancy in the use of **h** in Middle Scots on the part of many writers.

VOWELS

127. A vowel is a speech sound in which the breath current, normally voiced, issues from the mouth without a check—complete or partial—and without audible friction.

128. TERMS USED IN DESCRIBING VOWELS

High indicates that the tongue is raised as far as it can go without producing audible friction, the mouth opening being small.

Low indicates that the tongue is as far down as possible, and the mouth-opening at its maximum.

Mid indicates that the tongue is midway between high and low and that the mouth is half open.

Front indicates that the highest point on the surface of the tongue is in the front and opposite the middle of the hard palate. The short slope is to the front and the long slope to the back.

Back indicates that the highest point on the surface of the tongue is in the back and opposite the soft palate. The long slope is to the front.

Central indicates that there is a very slight rise on the surface of the tongue midway between the point and the back. The tongue lies very nearly flat on the floor of the mouth in the position for easy breathing. Other names used by phoneticians for this position are *mixed*, *flat*, *neutral*.

Tense indicates that the muscles of the tongue are drawn tight, a condition of the tongue that generally produces a clearer and more ringing sound.

Lax indicates that the muscles of the tongue are relaxed so that the upper surface is not so convex as in the tense sound.

Rounded indicates that the contraction of the lips has come into play to modify the sound. In back vowels the cheeks also play an important part in the production of the sound.

129. TABLE OF VOWEL SOUNDS IN SCOTTISH

	Key-words	Front	Central	Back	Key-words	
High	E. <i>feet</i> G. <i>Hätte</i> E. <i>fit</i> E. <i>pity</i>	i ɪ ɪ	y [i]	u [u]	E. <i>food</i> Sth. E. <i>pull</i>	High
Mid	Fr. <i>été</i> E. <i>pen</i>	e ø ɛ	ə E. <i>amuse</i>	o ɔ ʌ	Fr. <i>beau</i> G. <i>Some</i> E. <i>bat</i>	Mid
Low	Sth. E. <i>fair</i> Sth. E. <i>man</i>		[ɛ] [æ]	ɒ [a]	E. <i>law</i> E. <i>father</i> Fr. <i>patte</i>	Low

NOTE. The Phonetic symbols with a plain line under them indicate tense vowels; a zig-zag line indicates a rounded vowel. The symbols in square brackets stand for sounds used in other dialects than Mid. Sc. The key-words must be regarded as only approximately correct.

130. COMPARISON OF VOWEL SYSTEMS OF WEST SAXON, SCOTTISH DIALECT AND MODERN ENGLISH

LONG¹ VOWELS

West Saxon		Scottish Dialect		Modern English		Word in ordinary spelling
Vowel	Word	Vowel	Word	Scottish pronunciation	Sth. English pronunciation	
\bar{a}	(1) hām, bān lāð	(1) e	(1) hame, bane laith	(1) o	(1) öu, ou	(1) home, bone loath
$\bar{a}w$	(2) twā	(2) a, q, e	(2) twa, twae	(2) u	(2) uu, uw	(2) two blow
$\bar{a}g$	blāwan	a, q	blaw	o	öü, ou	owe, own
$\bar{a}h$	āgan	a, q	awe	q	öü, ou	aught
$\bar{a}h$	āht	a, o	aucht		q	
$\bar{æ}$	hæto	i, e	heit	i	ii, ij	heat
$\bar{e}, \bar{æ}$	nēhst, grōne (An- hēg [glian])	i	niest, grene	i	ii, ij	green
$\bar{e}g$		ai	hey	e	er	hay
ea	(1) drēam	(1) i, e	(1) dreame	(1) i	(1) ii, ij	(1) dream
	(2) hēafod (3) rēad	(2) i, e (3) i, e, e, ə	(2) heid (3) reid	(2) e (3) e	(2) e (3) e	(2) head (3) red
$\bar{e}ah$	(4) heah	(4) ix, i	(4) heich, hie- [lands	(4) ai	(4) ai	(4) high, high- [lands
$\bar{e}aw$	feaw	ju, jau	few, fyowe	ju	juu, juw	few

¹ For comparative vowel lengths, see Ph. §§ 211—214.

West Saxon		Scottish Dialect		Modern English		
Vowel	Word	Vowel	Word	Scottish pronunciation	Stk. English pronunciation	Word in ordinary spelling
$\bar{e}o$ } $\bar{e}ow$ } eog }	(1) breost (2) deop $\bar{e}ow$ leogan	i jau i	(1) bricst (2) deope yowe lee	(1) ϵ (2) i ju ai	(1) ϵ (2) ri , ij juu , juw ai	breast, deep ewe lie (fib)
\bar{i} } \bar{y} }	(1) fif (2) wis (3) fylau	(1) ai (2) ai (3) ai	(1) five (2) wyce (3) fyle	(1) (2) ai (3) ai	(1) (2) ai (3) ai	(1) five (2) wise (3) de-file
\bar{o} } \bar{ow} }	(1) mōna (2) gōd (3) mōr (4) bōc grōwan	(1) (2) y (3) \emptyset (4) ju , ja , y au	(1) mune (2) grid, (3) mnr (4) beuk growe	(1) (2) (3) (4) u o	(1) uu , uw (2) u (3) uə (4) u öu , ou	(1) moon (2) good (3) moor (4) book grow
\bar{u} } \bar{ug} }	hūs, cū būgan, drūgað	u u	house, coo boo, drouth	au au	au au	house, cow bow, drought

SHORT¹ VOWELS

West Saxon		Scottish Dialect		Modern English		
Vowel	Word	Vowel	Word	Scottish pronunciation	Std. English pronunciation	Word in ordinary spelling
I { a æ	(1) nama (2) dragan, clawn (3) fader	(1) e (2) a, ɒ (3) e	(1) name (2) draw, claw (3) fayther	(1) e (2) ɒ (3) a	(1) eɪ (2) ɒ (3) a	(1) name (2) draw, claw (3) father
	(1) sang (2) camb (3) salt (4) glad appel (5) dag (6) earm (7) eald	(1) a (2) e (3) a, ɒ (4) e, ε (5) e (6) e, ε (7) a, ɒ	(1) sang (2) kaim (3) saunt (+) glaid apple (5) day (6) airm (7) auld	(1) ɔ (2) o (3) ɒ (4) a (5) e (6) a (7) o	(1) ɔ ¹ (2) öu, ou (3) ɒ (4) æ (5) eɪ (6) a (7) öu, ou	(1) song (2) comb (3) salt (4) glad apple (5) day (6) arm (7) old
I e	(1) etan (2) teran	(1) e (2) i	(1) ait (2) teir	(1) i (2) e	(1) iɪ, ij (2) e	(1) eat (2) tear (rend)
II { e, eo eor	(1) beald (2) welte (3) heort, smeor	(1) ε (2) a (3) ε	(1) bed (2) wall (3) heort, smert	(1) ε (2) ε (3) a	(1) ε (2) ε (3) a:	(1) bed (2) well-water (3) heart, smart

¹ For comparative vowel lengths, see Ph. §§ 211—214.

West Saxon		Scottish Dialect		Modern English		
Vowel	Word	Vowel	Word	Scottish pronunciation	Std. English pronunciation	Word in ordinary spelling
i	sittan	ɪ	sit	ɪ	ɪ	sit
ir	birð	Δ, ɪ	bird	ə	ə:	bird
y	hyll, pytt	Δ, ɪ	hill, hill, pytt, pit	ɪ	ɪ	hill, pit
I { o ol og	bræcen stolen flogen, bogga	ɔ, o Δu Δu	broken stowen floweren, bowe	o ol o	öu, ou öul, oul öu, ou	broken stolen floweren, bow
II { o ol (o+labial)	corn bolster croft, pott	ɔ, o Δu a	corn bowster craft, pat	ɔ ol ɔ	ɔ: ¹ öul, oul ɔ: ¹	corn bolster croft, pot
u ug ul	sumor sugu full, pull	ɪ, Δ u u	summer soo foocurfi, poo, pu'	Δ au ul	Δ au ul	summer sow (pig) full, pull

I Vowel is in open position, Ph. § 146 (2).

II Vowel is in closed position, Ph. § 146 (2).

¹ ɔ = low back lax rounded.

NOTE TO VOWEL TABLES

Literary English and Scots are descended from sister dialects of Teutonic speech in Britain. The first comes from an East Midland form, the second from the Northern or Anglian dialect which from a very early period was spoken between the Humber and the Forth and subsequently extended to all the Scottish Lowlands. The only Old English dialect that has come down to us in a satisfactory literary form is the West Saxon speech of King Alfred. This dialect has been written with great phonetic accuracy and as we cannot put our hands on the original form of Teutonic from which all these dialects presumably have sprung, it serves as a very valuable test of the development of the vowels in English and Scots. Naturally West Saxon stands in closer relationship to the Teutonic languages of the Continent than do its modern collateral descendants, and so it serves to link up our modern dialects with Teutonic speech in general.

FRONT VOWELS

i

131. *High front tense.* The tongue occupies the forepart of the mouth, the point rests on or close behind the lower teeth ridge and, behind the point, the tongue arches up towards the teeth ridge and hard palate. The front of the tongue is opposite the middle of the hard palate, the space between being just sufficient to allow of the egress of the breath current without audible friction. The muscles of the tongue are tense, and the lips form a large ellipse with the corners well apart. This vowel is heard in E. *deep*; in Fr. *ici*; in Ger. *Biene*, *ihn*; in Sp. and It. *vino*. In Sth. E., **i** is either much prolonged or diphthongized, when **i** becomes **ii** or **ij**, thus *deep* is **driip** or **drijp**.

132. In Sc. **i** is spelled (1) *ee*, (2) *ie*, (3) *ei*, (4) *ea*, (5) *e-e*.

	Sc.	Ph.	E.
(1)	<i>cleek</i>	klik	hook
	<i>deevil</i>	dī:vɪ	devil
	<i>dree</i>	dri:	undergo
	<i>eelie-lamp</i>	'ili'lamp	oil-lamp

	Sc.	Ph.	E.
	<i>reek</i>	rik	smoke
	<i>seeven</i>	si:vŋ	seven
	<i>speer, speir, spier</i>	spi:r	ask
	<i>weel</i>	wil	well (adj., adv.).
(2)	<i>bie'd</i>	bi'd	protection
	<i>Hieland</i>	'hi:lənd	Highland
	<i>shieling</i>	'fi:lɪŋ	summer hut.
(3)	<i>dreich</i>	drix	wearisome
	<i>heich</i>	hix	high
	<i>neist</i>	nist	next
	<i>reive</i>	ri:v	plunder.
(4)	<i>gear</i>	gi:r	property
	<i>ream</i>	rim	cream.
(5)	<i>rede</i>	rid	advice
	<i>remede and remeid</i>	rr'mid	remedy.

For final **i** diphthongised in Sth. Sc., see Ph. § 203.

133. N.B. Words of Romance origin retain this vowel in Sc., e.g.:

<i>bapteese</i>	bap'ti:z	baptise
<i>ceevil</i>	si:vl	civil
<i>obleedje</i>	ə'blidʒ	oblige
<i>peety</i>	'piti	pity
<i>poseetion</i>	pə'ziʃn	position.

i

134. *High front lax.* This vowel is formed in very nearly the same position as for **i**, only the tongue is a little lower and its upper surface less convex owing to the muscles being relaxed. It is identical with the vowel in E. *hit* etc., Ger. *mit*, *nicht*. It occurs also as the first element in the Sth. E. diphthong in “sea, heat,” etc.; **sri**, **hrit**, **sri**, **hri**.

135. In Sc. **i** is generally spelled with the letter “i”:

Sc.	Ph.	E.
<i>brither</i>	'briðər	brother
<i>fivver</i>	'fi:vər	fever
<i>mither</i>	'miðər	mother.

136. This sound or (ɪ) frequently takes the place of ʌ especially before a nasal.

Sc.	Ph.	E.
<i>din</i>	dɪn	dun
<i>nɪt</i>	nɪt	nut
<i>simmer</i>	'sɪmər	summer
<i>sin</i>	sɪn	son
<i>sɪn</i>	sɪn	sun
<i>sinery</i>	'sɪnrɪ	sundry
<i>sipper</i>	'sɪpər	supper
<i>winner</i>	'wɪnər	wonder.

137. In Sc. Dialect generally, the pure ɪ sound is not so common as in E., its place being taken by ɪ̃.

ɪ̃

138. *High front lax lowered.* The tongue is still further lowered from the ɪ position until it is at least half way down to the mid position. The vowel in acoustic effect is midway between ɪ and ɛ, i.e. between the sounds in E. "pit" and "pet." In some dialects, especially in the North, the tongue is flattened as well as lowered, so that the sound in acoustic effect approaches ə. See Ph. § 188. In other dialects ɛ (see Ph. § 144) is heard instead of ɪ̃ in many words in all positions, e.g. *pit* becomes *pet*. In E. the second vowel in "pity" is often pronounced as ɪ̃.

139. The vowel ɪ̃ is generally spelled "i" in Mod. Sc., and in final position (2) *ie* or (3) *y*. In Middle Sc. it was generally written "y."

	Sc.	Ph.	E.
(1)	<i>find</i>	fɪ̃nd	find
	<i>hill</i>	hɪ̃l	hill
	<i>nicht</i>	nɪ̃xt	night
	<i>things</i>	θɪ̃ŋz	things
	<i>will</i> ¹	wɪ̃l	will.
(2)	<i>tassie</i>	'tasĩ	cup.
(3)	<i>tuppenny</i>	'tɪ̃pnɪ̃, 'tʌpnɪ̃	twopenny.

¹ **wʌl** is more common.

e

140. *Mid front tense.* The tongue is now lower than for any of the previous vowels, and the mouth more open. As the tongue is tense, the acoustic effect is sharp and clear. **e** is heard in E. *mate*; Fr. *été*; Ger. *See*; Du. *reel*. It is always diphthongized in Sth. E.: thus *mate* is **mert** or **mert**.

141. The most common spellings for **e**¹ in Sc. are (1) *ai*², (2) *ae*, (3) *a-e*, (4) *ay*².

Sc.	Ph.	E.
(1) <i>mair</i>	me:r	more
<i>pairt</i>	pert	part
<i>stravaig</i>	strə'veg	wander aimlessly.
(2) <i>blae</i>	ble:	blue, livid
<i>mae</i>	me:	more
<i>strae</i>	stre:	straw
<i>tae</i>	te:	toe.

¹ In some Sc. dialects, e.g. Morayshire, when **e** is short or half-long, it changes somewhat in quality. The sound is formed with the tongue lower and less tense as in *baith*, *ane*, *bale* (fester) = **be⁷θ**, **e⁷n**, **be⁷l** which might be written also **bēθ**, **ēn**, **bēl**.

² The spellings *ai*, *ay*, for the vowel **e** have a curious origin. They indicated first a diphthong as in *dai*, *mai*, *sayde*, *paie*, for "day, may, said, pay." In course of time this diphthong was monophthongized, resulting in a long vowel. The old spelling was retained for this long vowel. The *i* or *y* came to be regarded as a sign of length and was later extended to mark length in the vowels *e* and *o* and *u*. Again in words like *name*, *schame*, O.E. *nama*, *scamu*, the *a* standing in open position (see Ph. § 146 (2)) had been lengthened in the 13th century and the suffix *e*, representing nearly all the old terminations, had come to be regarded as a mark of length and was added to many words which had originally a long *a*, as *bane* O.E. *bān*, "a bone." Thus there arose two ways of indicating a long *a*, viz.: *ai*, *ay*, and *a* + consonant + *e*.

Old Sc.	Middle Sc.	E.
batale	bataill	battle
have	haiff	have
mare	mair	more.

So also with *e*, *o*, and *u*:

dede	deid	dead
remede	remeid	remedy
before	befoir	before
gude	guid	good
mune	muin	moon.

	Sc.	Ph.	E.
(3)	<i>blate</i>	blet	shy
	<i>quate</i>	kwe:t	quiet.
(4)	<i>splay</i>	sple:	split.

142. In Sth. Sc. a diphthong is used instead of **e** in words derived from original long *a* or open *a* (see Ph. § 146 (2)), e.g. *stane*, **stræn**, O.E. *stān*, *hate* (vb.), **hræt**, O.E. *hātian*.

143. In Forfar, Kincardine, Aberdeen and on the Banffshire coast, this **e** becomes **i** before **n** as **bin**, **stin** = E. "bone, stone": O.E. *bān*, *stān*.

ε

144. *Mid front lax.* In Sc. Dialect, the tongue is always lower than for **e**, the mouth more open and the tongue-surface less convex, owing to the laxness of the muscles. E. "men, pen," etc. Ger. *Fest*, *Thräne*.

145. **ε** is spelled in Sc. (1) *e*, (2) *ai*.

	Sc.	Ph.	E.
(1)	<i>ettercap</i>	'etərkap	spider, spitfire
	<i>ben</i>	bən	inside room
	<i>blether</i>	'bleðər	bladder
	<i>bress</i>	bres	brass
	<i>gless</i>	gles	glass
	<i>ken</i>	kən	know.
(2)	<i>aipple</i>	εpl	apple
	<i>bairn</i>	bərn	child
	<i>cairn</i>	kərn	heap of stones
	<i>manner</i>	'mənər	manner
	<i>saddl</i>	sədl	saddle.

Note **e** may also be heard in (2).

146. Many words in Sc. have an **e** or **ε** vowel where E. has an **a** vowel. This is frequently the case (1) in words ending in *r*+cons., and *s*+cons., e.g. E. "arm, harm, sharp, yard," become in Sc. **erm**, **herm**, **ferp**, **jerd**, and "brass, fast, glass," become, **bres**, **fest**, **gles**; (2) in words where a short *a* (*ea*, *æ*) stood originally in an open syllable. A syllable is said to be open when it ends with a vowel as *a* in "la-dy" and *ow* in "low." When

the syllable ends in a consonant, it is said to be closed as in "lad, bath." In early Middle English and Sc. the short vowels, *a, e, o*, in open syllables were lengthened and had a different development from the same vowel in a closed syllable. Thus O.E. *baðian* becomes *bathe*, but O.E. *bæð* becomes *bath*. E. "glad" comes from O.E. nom. *glād*, but Sc. "glaid" from an oblique case of the adjective like *glade* or *gladum*, where *a* was in open position. So Sc. *'feðær* goes back to Nom. Sing. *fæder*, but E. "father" to some form like *fædres* or *fædras*, where *æ* is in closed position. Chaucer's "small" in *smale foules* would give Mod. Eng. "smail," a form which actually occurs in the proper name Smail and the Sc. place-name Smailholm. The nominative *smæl* is the ancestor of Sc. "sma'," and E. "small," by regular process of change in each of the dialects.

y

147. *High front lax rounded.* **y** is an **ɪ** pronounced with lip-rounding. It is like the vowel in Ger. *Hütte*, and is generally heard short and occurs before all consonants except **r** and *voiced fricatives*. In a few dialects this vowel is tense and very nearly equivalent to Fr. *u* in *mur*.

148. **y** is commonly written (1) *ui*, (2) *u-e*, (3) *oo*,

	Sc.	Ph.	E.
(1)	<i>buist</i>	byst	mark on cattle
	<i>cuit</i>	kyt	ankle
	<i>fruit</i>	fryt	fruit
	<i>guim</i>	gym	gum
	<i>tuim</i>	tym	toom (empty).
(2)	<i>bude</i>	byd	behoved
	<i>excuse</i> (sb.)	ek'skjys	excuse
	<i>guse</i>	gys	goose
	<i>mune</i>	myn	moon
	<i>schule</i>	skyl	school
	<i>spune</i>	spyn	spoon
	<i>use</i> (sb.)	jys	use.
(3)	<i>loof'</i>	lyf	hollow of hand
	<i>shoon</i>	fyn	shoes.

ø

149. *Mid front tense rounded*. In pronouncing this vowel, the tongue is in the position for **e** (Ph. § 140), with the lips slightly rounded. The vowel *eu* in Fr. *peu* has very nearly the same sound. ø occurs in final position and before *voiced fricatives*, such as **z**, **v**, **ð** and **r**, and is normally long.

150. ø is written (1) *ui*, (2) *u + e*, (3) *oe*, (4) *o*, (5) *oo*.

	Sc.	Ph.	E.
(1)	<i>cruive</i>	krø:v	pen for live stock
	<i>fuirð</i>	fø:rd	ford
	<i>muir</i>	mø:r	moor
	<i>puir</i>	pø:r	poor.
(2)	<i>excuse</i> (vb.)	eks'k/jø:z	excuse
	<i>use</i> (vb.)	jø:z	use.
(3)	<i>shoe</i>	ʃø:	shoe.
(4)	<i>do</i>	dø:	do.
(5)	<i>too</i>	tø:	too.

151. The original vowel in most of the words containing **y** or ø appears to have been a long *o* in O.E. and Scan. and *u* in Fr., e.g. O.E. *mōna*, Sc. **myn**; Scan. *hrōsa*, Sc. **rø:z**; Fr. *user*, Sc. **jø:z**. This *o* (or *u*) was fronted and became ø. ø remained before *voiced fricatives* and **r** and in final position, but in other cases it was generally raised and shortened to **y**. In many districts of the Mid. area, recent unrounding has taken place so that **y** becomes **i** and ø becomes **e**. Thus *fruit*, *use* (sb.), *shoon* become **frit**, **jis**, **ʃin**, but *puir*, *use* (vb.), *shoe* become **pe:r**, **je:z**, **ʃe:**. In some districts this unrounding is so recent that middle-aged people remember the difference between their own sound and that of the older generation. In other cases the change goes back to the seventeenth century. In the Records of Stitchill¹ (1674) there is an entry of "5 6 as the price of 'shin.'" i.e. "shoes." Another instance from Kirk Session Records is given in Henry's *History of the Parish Church of Galston*¹ (Ayrshire) under date

¹ We are indebted to the Rev. Mr McKinlay, Galston, for pointing out these instances.

Oct. 1635: "*The collection to the pare (i.e. poor) sall be gathered at the entrie of the people to the kirk.*" The conventional spelling disguises this change but it crops out occasionally, e.g. in the song of "*Guid Ale.*" Burns writes:

I sell'd them a' just ane by ane
Guid ale keeps my heart abune.

ane and *abune* would make a perfect rhyme in Burns' local pronunciation, although the spelling conceals this fact:

ə seld ʔəm a: dʒɪst jɪn bæ jɪn
ɡɪd jɪl kɪps mə hɜrt ə'brɪn.

See also verse 4 in Burns' poem "To a Mouse," p. 335.

152. In the N.E. this ϕ vowel (derived from O.E. \bar{o} , Scan. \bar{o} , Fr. *u*) was raised at a very early period to **y** without being shortened and was then unrounded to **i**. It is possible that ϕ may have been unrounded to **e** and then raised to **i**. In either case the result was **i**. Thus:

N. Sc.	Ph.	Mid. Sc.	Ph.
<i>freet</i>	frit	<i>fruit</i>	fryt
<i>meen</i>	min	<i>mane</i>	myn
<i>peer</i>	pi:r	<i>puir</i>	pø:r
<i>shee</i>	ʃi:	<i>shoe</i>	ʃø:
<i>sheen</i>	ʃin	<i>shoon</i>	ʃyn.

When a back consonant preceded the original long *o*, it seems to have been rounded, and a glide developed between it and the vowel, which afterwards became **w**. Thus:

N. Sc.	Ph.	Mid. Sc.	E.
<i>cweed</i>	kwid	<i>cuid</i>	a small tub
<i>cweet</i>	kwit	<i>cuit</i>	ankle
<i>gweed</i>	gwid	<i>gude</i>	good
<i>skweel</i>	skwil	<i>schule</i>	school.

153. For *heuk*, *heuch*, etc. see Ph. § 160.

154. **y** and ϕ are eminently unstable vowels in Sc. and the variations perceptible in different districts and in close proximity are very numerous. Sometimes the distinction between **y** and ϕ does not seem to hold, or a rounded central vowel is used instead of either.

æ

155. *Low front lax.* This is the same sound as the vowel in Sth. Eng. *man*. It does not occur regularly in Mid. Scottish but may be heard in the dialect of the Southern Counties as a substitute for **ɛ** in words like *beg, men, pen, Berwick, Nellie*. The symbol is not used in the general texts.

ɛ

156. *Low front tense.* Sth. E. "fair," **fɛə**; Fr. *fête, père*. This is a very broad substitute for the **ɛ** of "men" in some dialects (e.g. in the Langholm dialect of Dumfries) but the symbol is not used in the general texts.

BACK VOWELS

u

157. *High back tense rounded.* The highest point on the surface of the tongue is in the back, the tongue is raised as far as possible without producing audible friction, its muscles are tense so that its surface bulges upwards, the lips are drawn together at the corners and protruded. E. "food, rue, blue" (in Sth. E. this vowel is often diphthongised = **vu** or **vw**); Fr. *roue, foule*; Ger. *Buhle*; It. and Sp. *uno*; Du. *goed*.

158. **u** is commonly spelled in Sc. (1) *oo*, (2) *ou*, (3) *u'*:

	S.	Ph.	E.
(1)	<i>broon</i>	brun	brown
	<i>coo</i>	ku:	cow
	<i>doo</i>	du:	dove.
(2)	<i>doute</i>	dut	doubt
	<i>goun</i>	gun	gown
	<i>roun(d)</i>	rund	round
	<i>soun(d)</i>	sund	sound (sb., vb.).
(3)	<i>f<u>u'</u></i>	fu:	full
	<i>pu'</i>	pu:	pull.

159. In some parts of the country, e.g. in Celtic districts and in the neighbourhood of Glasgow, the tongue is decidedly advanced from the back position and a sound is produced that in acoustic effect is midway between **u** and **y**.

160. In the N.E. and in some parts of the Mid. area an original long **o** before a back consonant becomes **ju**¹ or **iu**.

Sc.	Ph.	E.
<i>beuk</i> (<i>buik</i>)	bjuk	book
<i>eneuch</i>	ə'njux	enough
<i>heuk</i>	hjuk	hook
<i>heuch</i>	hjux	crag, gully
<i>leuch</i>	ljux	laughed
<i>sheuch</i>	fux (from sjux)	ditch.

In the N.E. district between Moray and Caithness original long **o** before **r** has also been developed into **ju**.

<i>muir</i>	mju:r	moor
<i>puir</i>	pju:r	poor.

161. In some districts of the Mid. area the **u** of **ju** before a back consonant has been lowered and unrounded, hence *eneuch*, *heuk*, *heuch*, etc. become **ə'njɹɹx**, **hɹɹɹk**, **hɹɹɹx**, etc.

162. In the dialect of the Sth. counties, **u** in final position has been diphthongized, producing **ɹɹu**. Thus *coo*, *poo*, *you* become **kɹɹu**, **pɹɹu**, **jɹɹu**.

u

163. *High back lax rounded*. The tongue is slightly lower than for **u**, its surface less convex and the lips are not so pursed. Same vowel as in Sth. E., *bull*, *full*. Rare in Sc. except in the Southern Counties where it is the first element of the diphthong **uə**, used instead of **o** in words like *bore*, **bʊə**; *sole* (of a shoe), **sʊəl** (see Ph. § 210).

¹ The process may have started with the rounding of the back consonant, i.e. the action of the lips used in forming **o** may have been kept up while **k** or **x** was being sounded. Then a strong glide may have developed between **o** and **k** or **x**. The development of *leuch* = "laughed" may be thus summarised, O.E. *hlōh* (*h*=**x**), **hlōh**^u, **lōuh**, **lɹɹux**, **leux**, **liux**, **ljux**. See Ph. § 111.

o

164. *Mid back tense rounded.* The tongue is lowered from the **u** position but is still kept tense, the lips are less rounded. **o** is the same vowel sound as in E. *load, rode* (Sth. E. diphthongizes this sound); Fr. *beau, tôt*; Ger. *Sohn, Boot*; Du. *wonen*. The most frequent source of **o** is O.E. short *o* standing in open position (see Ph. § 146 (2)) and lengthened in early Middle English and Sc.

165. **o** is generally written (1) *o*, (2) *o-e*, (3) *oa*.

	Sc.	Ph.	E.
(1)	<i>corn</i>	korn	corn
	<i>horn</i>	horn	horn.
(2)	<i>hole</i>	hol	hole
	<i>thole</i>	θol	bear.
(3)	<i>body</i>	'bodɹ	body
	<i>foalie</i>	'folɪ	foal
	<i>woa</i>	wo:	whoa.

166. This vowel is frequently diphthongized in Sth. Sc. and becomes **ʊə**. See Ph. § 210.

ɔ

167. *Mid back lax rounded.* The lips are less rounded than for **o** and the tongue position lower. **ɔ** is the same vowel as in E. *cost, on*, etc.; Fr. *tort*; It. *notte*; Ger. *Sonne*. It is quite distinct from the Sth. E. sound in *cost* which is a *low back rounded* vowel. **ɔ** is common in the Sc. of the Sth. Counties and in the North in words where an original *o* stood in close position (see Ph. § 146 (2)). In the Mid. districts there has been a strong tendency to make this vowel more tense, so that in many words **o** has completely displaced **ɔ** and in others **ɔ** and **o** seem to be used indifferently, the latter being preferred for emphatic utterance.

168. *o* is the common spelling of the vowel **ɔ**.

Sc.	Ph.
<i>coft</i> (bought)	kɔft
<i>frost</i>	fɹɔst
<i>knock</i> (clock)	knɔk
<i>lot</i>	lɔt
<i>post</i>	pɔst
<i>rod</i>	rɔd

169. This vowel is generally unrounded in Sc. to **ɑ** when it is in contact with a lip-consonant—seemingly by a process of dissimilation.

Sc.	Ph.	E.
<i>bather</i>	'bɑðər	bother
<i>bannet</i>	'bɑnət	bonnet
<i>craft</i>	kraft	croft
<i>drap</i>	drap	drop
<i>hap</i>	hap	hop
<i>laft</i>	laft	loft
<i>pat</i>	pət	pot
<i>Rab</i>	rab	Rob
<i>saft</i>	saft	soft
<i>stammick</i>	'stamɪk	stomach
<i>tap</i>	tap	top.

170. In districts where the original **ɔ** becomes **o**, the vowel is unrounded to **ʌ** in many words, e.g.

<i>bunnet</i> ¹	'bʌnət	bonnet
<i>buther</i>	'bʌðər	bother
<i>munny</i>	'mʌnɪ	many
<i>Rubbert</i> ¹	'rʌbərt	Robert
<i>stummick</i> ¹	'stʌmɪk	stomach.

ɔ

171. *Low back tense rounded*. The tongue is in the lowest position in the back of the mouth, but the lips are less rounded than for **o**. The vowel occurs in E. *law, cause, ball*. It is common in Mid. Sc. In the North, in Galloway and in the Southern Counties it is of rare occurrence, being replaced by a broad **ɑ** sound. It varies over the country from **ɔ** to **ɔ** and **o** on the one hand and to **ɑ** and **a** (in Celtic areas) on the other.

172. (1) *a*, (2) *aa*, (3) *a'*, (4) *aw*, (5) *au*, (6) *al* are the most common spellings of **ɔ**. All the words given in Ph. § 176 may be pronounced with **ɔ** instead of **ɑ**.

¹ In these words **ʌ** may possibly be the unrounded form of Anglo-French **u**.

a

173. *Low back lax.* This is the most open sound of *a* which is heard very commonly in E. *father*, Fr. *pâte*, Ger. *Name*.

174. A lighter sound of *a* is often heard where the mouth is only half open and which might be described as *mid back lax*.

175. **a** is generally fully long when final, and before a voiced fricative and **r**. It is also long when it represents an older diphthong, arising generally from a lost consonant (**l, g, w**) with the spellings *al*, *aw*, *au*.

176. Common spellings for this long sound are (1) *a*, (2) *aa*, (3) *a'*, (4) *aw*, (5) *au*, (6) *al*.

	Sc.	Ph.	E.
(1)	<i>da</i>	da:	father
	<i>twa</i>	twa:	two
	<i>wha</i>	ma:	who.
(2)	<i>haar</i>	ha:r	cold sea mist
	<i>haave</i>	ha:v	grey.
(3)	<i>a'</i>	a:	all
	<i>ca'</i>	ka:	call, drive
	<i>fa'</i>	fa:	fall
	<i>sa'</i>	sa:	salve.
(4)	<i>blaw</i>	bla:	blow
	<i>chaw</i>	tʃa:	chew
	<i>saw</i>	sa:	sow
	<i>tawse</i>	ta:z	strap (for punishing).
(5)	<i>baur</i>	ba:r	joke
	<i>cauk</i>	ka:k	chalk
	<i>daur</i>	da:r	dare
	<i>fause</i>	fa:s	false
	<i>saugh</i>	sa:x	willow
	<i>bauld</i>	ba:ld	bold
	<i>cauld</i>	ka:ld	cold
	<i>fauld</i>	fa:ld	fold
	<i>auld</i>	a:ld	old.

Sc.	Ph.	E.
(6) <i>chalmer</i>	'tʃa:mər	chamber
<i>halflin</i>	'hɑ:flɪn	half-grown
<i>halse</i>	hɑ:s	neck.

177. In the Mid. Sc. dialects **ɔ** is used very widely instead of **ɑ:** in words of this class. See Ph. § 171.

178. In other cases **ɑ** is of medium length or short, i.e. when it does not occur finally or before voiced fricatives and **r** and when it does not represent an older diphthong. Ph. § 175.

Sc.	Ph.	E.
<i>chafts</i>	tʃafts	jaws
<i>dag</i>	dag	rain or wet
<i>fallow</i>	'fələ	fellow
<i>lass</i>	las	girl
<i>sax</i>	saks	six
<i>thack</i>	θak	thatch.

179. For **ɑ** representing an older **ɔ**, see Ph. § 169.

a

180. *Low back lax advanced.* In this vowel the tongue is advanced bodily from the position of **ɑ** but without the pronounced rising in the front which characterizes genuine front vowels. The sound is used regularly in the Northern English in words like *man*. It is similar to the vowel in the Fr. *patte*. It may be heard in Scottish dialect in districts that have come under Celtic influence in the North as a substitute for **ɑ**. The symbol is not used in the general texts.

Λ

181. *Mid back tense.* This vowel is heard in E. *but, hut, cur*, etc. In Sth. E., the tongue is generally advanced and before **r** invariably flattened in words of this class. The short *a* in the German *mann* sounds very like this Sc. vowel, only in the German vowel the tongue is lax. In some Scottish dialects the tongue is lowered.

182. The common spellings of **Δ** are (1) *u*, (2) *ou*, (3) *o*.

	Sc.	Ph.	E.
(1)	<i>bull</i>	bΔl ¹	bull
	<i>cut</i>	kΔt	cut
	<i>putt</i>	pΔt	put (at golf).
(2)	<i>young</i>	jΔŋ	young
	<i>touch</i>	tΔtʃ	touch.
(3)	<i>come</i>	kΔm	come
	<i>work</i>	wΔrk	work (vb.).

183. Words with the spellings *whi*, *wi* in E. generally have **Δ** in Sc.

<i>whustle</i>	ΔΔsl	whistle
<i>whurl</i>	ΔΔrl	whirl
<i>swirl</i>	swΔrl	swirl
<i>wull</i>	wΔl	will
<i>wutch</i>	wΔtʃ	witch.

184. In some districts, especially those on the Highland Border, this **Δ** sound very commonly takes the place of **ɹ** or **ɹ̥** as

Sc. and E.	Ph.
<i>ditch</i>	dΔtʃ
<i>fill</i>	fΔl
<i>fish</i>	fΔʃ
<i>hill</i>	hΔl
<i>little</i>	lΔtl

185. For *son*, *summer*, etc., see Ph. § 136.

186. For **Δ** in *eneuch*, etc., see Ph. § 161.

187. For **Δ** unrounded from **o**, see Ph. § 170.

ə

188. *Mid central*. In the formation of this vowel the tongue lies nearly flat in the mouth, the centre being slightly raised, the mouth is half open as for easy breathing. This sound may be heard in the first syllable of E. "attack." It occurs generally in unaccented position as a substitute for any vowel, but it may be heard also in Sc. before **ɹ** in accented position, instead of **ɹ̥** or **Δ** and is then tense as a rule. Examples: *thirɹl*, *bird*; **θərd**, **bərd**.

¹ Also **bɹl** or **bɹl̥**.

189. In some of the Northern dialects another flat vowel may be heard, viz. the *high central lowered*. It takes the place of **i** in words like *put*, *foot*, *hit*, *him*, and occurs also in terminations such as *er*. Thus in Sc. one may hear five variants of the word "put"—sometimes more than one in the same dialect, viz. **pɪt**, **pɛt**, **pɪ̃t**, **pət**, **pæt**.

190. In nearly all suffixes the original vowel is reduced to **ə**, e.g.:

Sc.	Ph.	E.
<i>visible</i>	'vɪzəbl	visible
<i>hallan</i>	'hələn	cottage partition
<i>axter</i>	'ɔkstər	armpit
<i>painfu'</i>	'penfə	painful
<i>barra'</i>	'bərə	barrow
<i>elbuck</i>	'elbək	elbow.

191. *Note*: *na* = not, in *dinna*, *winna* (will not), etc., is pronounced **nə**, although **ne** is also heard.

192. The termination *y* or *ie* is generally sounded **ɪ**, though a short **e** is also heard in some dialects. After a *voiced plosive* **i** is also common.

<i>nappy</i>	'napi	ale
<i>ony</i>	'oni	any
<i>bonnie</i>	'boni	bonnie
<i>Sannie</i>	'sani	Alexander
<i>taupie</i>	'ta:pi	a silly person
<i>tautie</i>	'ta:ti, 'tati	potato.

193. In the N.E. after a *voiced plosive* or *fricative* *y* or *ie* is more commonly sounded **i**, as in *hardy*, *Robbie*, *windy*, *bosom*; **'hardi**, **'robi**, **'wandi**, **'bo:zi**. In Sth. Sc. **i** is also very common.

194. When the vowel in the syllable preceding *y* or *ie* final is **i** (written *ee* or *ea*), **əi** (written *i*), *y* or *ie* final is generally sounded **i**. Thus:

creepie (stool), *greedy*, *Jeannie*, *whilie*, *wifie*
are pronounced

'kripi, **'gridi**, **'dʒini**, **'mæili**, **'wæifi**.

DIPHTHONGS

195. A diphthong consists of two vowel sounds pronounced with one breath impulse so as to form one syllable. One of the vowels carries a predominant stress. In Sc. the stress is generally on the first vowel, i.e. most Sc. diphthongs are falling ones. Diphthongs with the stress on the second element—rising diphthongs—were once common in Scottish speech, but now the first element has generally become a consonant; thus *ane* = *one* is now pronounced in Mid. Sc. *yin* = **jɪn**; *heuch*, *buik*, once **hiux**, **biuk**, are now generally **hjuɪx**, **bjuk**. In Sth. Sc. *huope* = “hope” has become **hwʌp**.

ai

196. This diphthong is not very common in Sc. It may be heard in final position and before voiced fricatives and **r**, but is frequently replaced by **əi**.

197. Its common spellings are (1) *uy*, (2) *ui*, (3) *ie*, (4) *ye*, (5) *i-e*, (6) *y-e*.

Sc.	Ph.	E.
(1) <i>buy</i>	baɪ	buy.
(2) <i>guiser</i>	'gaɪzər	mummer.
(3) <i>lie</i> ¹	laɪ	lie (recline)
<i>tie</i>	taɪ	tie.
(4) <i>aye</i>	aɪ	yes
<i>kye</i>	kaɪ	kye.
(5) <i>five</i>	faiɪv	five
<i>rise</i>	raɪz	rise.
(6) <i>byre</i>	baɪr	byre.

198. The personal pronoun *I* is **a** and **aɪ** in stressed position and **ə** when unstressed.

199. **aɪ** is heard in some dialects instead of **aɪ**.

¹ The older form **liɪg** is almost obsolete.

əi

200. This diphthong is quite different from the Sth. E. diphthong in *fade* = **ferd** or **ferd**. The first element is rarely a pure **e** or **ɛ** sound. It is really a vowel between **e** and **ə** and is always tense. So also is **i** the second element of the diphthong. Another, but less convenient method of writing it, might be **ëi**. In some dialects **ʌ** is the first element: in others, especially in the fishing villages of the N.E. coast, the first vowel of the diphthong is a slightly rounded **ʌ**, giving the impression of a sound which lies acoustically between **ɔ** and **o**; examples *boide*, *foine*, *loike*, *koine*, *moine*, *poipe* for “bide, fine, like, kind, mine, pipe.”

201. **əi** is spelled: (1) *i-e*, (2) *y-e*, (3) *ei*, (4) *ey*, (5) *oi*.

	Sc.	Ph.	E.
(1)	<i>jile</i>	dʒəil	jail
	<i>tine</i>	təin	lose
	<i>white</i>	məit	white.
(2)	<i>kyte</i>	kəit	belly
	<i>wyte</i>	wəit	blame.
(3)	<i>eident</i>	'əidənt	diligent.
(4)	<i>fey</i>	fəi	doomed
	<i>hey</i>	həi	hay.
(5)	<i>boil</i> or <i>byle</i>	bəil	boil
	<i>coin</i>	kəin	coin
	<i>join</i> or <i>jine</i>	dʒəin	join
	<i>oil</i> or <i>ile</i>	əil	oil.

ei

202. In the dialect of Avoch, Eastern Ross, the diphthong **ei** may be heard in many words which have **e** or **i** in Sc. The original vowel is generally **ɑ:** or **ɑ** and **e** in open position (see Ph. § 146 (2)): e.g. **bein**, **stein**, **eim**, **eit**, **peir**, **feip**, **feir** for “bone, stone, home, eat, pear, cheap, chair.”

ɛi

203. **ɛi** is heard in Sth. Sc. in final position, where **i** is the rule in Mid. Sc., e.g. *bee*, *free*, *he*, *me*, *pea*, *we*, *dee* (die), *flee* (fly), *lee* (a lie) are the Sth. Sc. **bɛi**, **fɛi**, **hɛi**, **mɛi**, etc.

iə

204. For this diphthong in Sth. Sc., see Ph. § 142.

oi or oi

205. This diphthong is rarer in Sc. than in E. Words with *oi* or *oy* spelling are generally pronounced with the **əi** diphthong except when *oy* is final.

Sc.	Ph.	E.
<i>boy</i>	boi, bɔi	boy
<i>ploy</i>	plɔi, plɔi	pastime.

206. "Joist" is generally **dʒist** in Sc., but **dʒaɪst** and **dʒəɪst** are also known.

au

207. This diphthong is spelled (1) *ou*, (2) *ow*, (3) *owe*, (4) *ol*. In most cases the diphthong arises from the loss of a consonant **h**, **g**, **l**, or **w**.

	Sc.	Ph.	E.
(1)	<i>goud</i>	ɡaud	gold
	<i>loup</i>	laup	leap
	<i>throu</i> (N. Sc.)	θrau	through.
(2)	<i>bow</i> (brig)	bau	bow (bridge)
	<i>chow</i>	tʃau	chew
	<i>cowt</i>	kaut	colt
	<i>fowk</i>	fauk ¹	folk
	<i>grow</i>	ɡrau	grow
	<i>howp</i>	haup	hope
	<i>owsen</i>	'lusən	oxen
	<i>row</i>	rau	roll
	<i>towmon</i> (d)	'taumənd	twelvemonth.
(3)	<i>fower</i>	fauər	four
	<i>lowe</i>	lau	flame
	<i>ower</i>	auər	over.
(4)	<i>boll</i> or <i>bowe</i>	bau	boll (a measure)
	<i>bolster</i>	'baustər	bolster
	<i>stolen</i>	stauən	stolen.

¹ Also **fok**.

208. **au** is used in Sth. Sc. in words which in the other dialects end in long **u**, e.g.

Mid. Sc.	Sth. Sc. Ph.	E.
<i>boo</i>	bau	bend
<i>coo</i>	kau	cow
<i>doo</i>	dau	dove
<i>soo</i>	sau	sow
<i>yoo</i>	jau	you.

ou

209. This diphthong is heard in Sth. Sc. in words which originally had (1) *ol*, (2) *oh*, (3) *og*, (4) *ow*, (5) *oh*. All except (2) and (5) have **au** in Mid. Sc., e.g.

(1) <i>bolster</i>	'boustər	bolster.
(2) <i>sowcht</i>	souxt	sought.
(3) <i>bow</i> (sb.)	bou	bow.
(4) <i>stowe</i>	stou	stow.
(5) <i>dowchter</i>	douxter	daughter.

uə

210. This diphthong is heard in Sth. Sc. in words that have **o** or **ɔ** in the other dialects.

<i>born</i>	buərn
<i>corn</i>	kuərn
<i>morn</i>	muərn
<i>bore</i>	buər
<i>sole</i> (of a shoe)	suəl
<i>Rome</i>	ruəm

uə is derived from O.E. open *o* or classical *o*. Later additions to the dialect have **ɔ**. When the diphthong is initial, it may appear in Sth. Sc. as **wɔ**, e.g. **wɔpən**, *open*, **wɔrtʃet**, *orchard*; when preceded by **h**, it becomes **ɔɔ**, e.g. **ɔɔl**, *a hole*, **ɔɔp**, *hope*. See Murray's *D. of S. C. of Sc.*, pp. 112, 147.

VOWEL AND CONSONANT LENGTH

LENGTH OF VOWELS

211. As contrasted with Sth. E. pronunciation, quantity in Scottish vowels tends more to medium length with greater freedom in shortening and lengthening. The tense vowels **i**, **e**, **o**, **u**, **ɔ**, **ɒ** and the vowel **ɑ** may all be heard fully long in final accented position and before voiced fricatives and **r**. The shortening of these tense vowels before all voiced plosives and **l**, **m**, **n**, **ŋ** is much more marked than in Sth. E. and does not generally result in any loss of tenseness as in Sth. E.

212. It should be noted that the addition of an inflectional ending does not usually alter the quantity of a preceding long vowel. Thus both *fee* pr. t. and *fee'd* pt. t. have a fully long **i**, but the verb *feed* has a comparatively short **i**. Compare also

Sc.	Ph.	E.
<i>broo</i>	bru:	brew
<i>broo'd</i>	bru:d	brewed
<i>brood</i>	brud	brood
<i>'gree</i>	gri:	agree
<i>'gree'd</i>	gri:d	agreed
<i>greed</i>	grid	greed
<i>loo</i>	lu:	love
<i>loo'd</i>	lu:d	loved
<i>lood</i>	lud	loud
<i>lay</i>	le:	lay
<i>laid</i>	le:d	laid
<i>lade</i>	led	load
<i>bray'd</i>	bre:d	pushed
<i>braid</i>	bred	broad.

213. When a word is in frequent use, the natural tendency to shorten before *t*, *d*, *n* manifests itself, especially if there is no danger of confusion with another word, e.g.

gaed = "went" may be **ge:d** or **ged**,
gie'd = "gave" „ „ **gi:d** or **gid**.

214. (a) Sometimes a vowel is long because it represents a diphthong in the older form of the word or the loss of a consonant.

Sc.	Ph.	E.
<i>quate</i>	kwe:t	quiet
<i>rael</i>	re:l	real
<i>vain</i>	ve:n	vain
<i>ain</i>	e:n	own;

but **en** = *one*. For other examples see Ph. § 176.

(b) In the case of words like *auld*, *laugh*, *saugh*, the diphthong arose from the glide before **l** and **x**. The tendency to shorten a vowel before **x**, a breathed consonant, accounts for the double forms **la:x**, **lax**, **stra:xt**, **straxt**, for *laugh* and *straight*.

(c) The ending *er* seems in some dialects to have a shortening influence. Hence *couter*, *shooter* have generally a short **u**, and *faither*, *raither* are heard in different districts with both long and short **e**.

(d) For shortening through lack of stress, see Ph. § 216.

(e) Meaning sometimes influences length, e.g.

bət nu: ʒe ər 'mo:nən ɪn 'ɪlkə grin 'lo:nən,

but now they are moaning in ilka green louning.

The Flowers of the Forest (Elliot).

(f) In the texts the mark for length (:) will be used after the tense vowels **e**, **i**, **o**, **u** and **a** when they are final and accented, or when they stand in the accented syllable before *voiced fricatives* and **r**.

LENGTH OF CONSONANTS

215. In many dialects (e.g. the Galloway dialect), when **d** is dropped after **n**, the **n** is noticeably lengthened. Sometimes the lengthening is equally distributed over the vowel and consonant. In the general texts we write such words **land** and **la:nd**.

STRESS

216. Stress is the comparative force of the breath current, with which the syllables that make up a word are uttered. In Sc. and E. the root syllable of native words is generally the one that has the chief stress. As this root syllable is very often the first in the word, there is a tendency to stress foreign words in the first syllable. In Sc. we often find Romance words retaining their original stress contrary to English usage, e.g.

April	ə'præil
consequence	kɒnsə'kwɛns
discord	dɪs'kɔrd
massacre	mə'sakər
mischief	mɪs'tʃɪf
novel	nə'vel
soirée	sə'ri:.

On the other hand we have

dispute (sb.)	'dɪspjʊt
police	'pɒlɪs.

WORDS IN THE BREATH GROUP

217. (a) The sounds produced in a single breath for the purpose of conveying a thought or a definite part of a thought are styled a breath group. A breath group *may* be a single word but generally consists of a number. The lightly stressed vowels in the breath group are subject to change. Long vowels are shortened and often become lax or are graded down to a *central* vowel. This applies also to monosyllabic words that are generally employed with a minimum stress. These have nearly always a strong and a weak form, the latter being the more common. Words habitually used with minimum stress are the articles, pronominal words, monosyllabic prepositions, conjunctions and auxiliary verbs. Examples :

E.	Strong	Weak
<i>you</i>	ji	ji, jɪ
<i>I</i>	aɪ, a	ə
<i>my</i>	maɪ, ma	mə
<i>when</i>	man	mən
<i>us</i>	hɪz, hʌz	əs, s, z
<i>our</i>	u:r	ur, wər, wɜr, wɑr.

(b) Vowels may even be lost and consonants may disappear or be assimilated to neighbouring sounds in the breath group, e.g. *h* is regularly lost in unstressed pronominals like *him*, *her*, *his* and the auxiliary *have*. Examples :

Sc.	Ph.	E.
<i>I sepad</i> (used by Barrie)	əsə'pad	I shall uphold
<i>fousticat</i> (N.E.)	'fustɪkət	how is't ye call it ?
<i>guidschir</i>	'gʌtʃər	grandfather
<i>ne'erday</i>	'ne:rdɪ	New Year Day
<i>see till't</i>	sɪlt, sɪdlt	see to it, i.e. look at it
<i>see till 'im</i>	sɪtlm, sɪdlm	see to him, i.e. look at him.

(c) In the sentence "ye would na been sae shy," Gr. § 61, *na* = *na* (not) + *a* (*av* = have). The two *a*'s have coalesced to form one vowel, so that *would* seems to be followed by a past part.

Then the usage is extended to cases where *na* does not occur, e.g. "I would rather *paid* the needful repairs myself." Galt, in *Annals of the Parish*, ch. 27.

(d) The curious form *tu* or *tou* for "thou" was once common in Mid. Scotland and survives in the nickname for Paisley, viz. *seestū* = "seest thou?" For examples of its use, see Extract from Galt's *Entail*, and Gr. § 23. It arose from an old assimilation in the breath group that was not unknown in O.E. and was very common in Middle E. where *th* = **θ** following **t**, **d**, and often **n** and **s** became **t**, thus:

"And tatt wass don, thatt witt *tu* wel."

And that was done, that knowest thou well.

Ormulum, 1004 (c. 1200).

Often *u* or *ou* and *e* were written for *ðu* and *ðe*:

"Wilt u se a wel fair flur?"

Wilt thou see a well fair flower?

Floris and Blancheflur (13th cent.).

"Wreche bodi wgy list ou so?"

Wretched body why liest thou so?

The Debate of the Body and the Soul (13th cent.).

"hi byȝ brizte and clene ase hi weren at *e* point and at *e* time."

they be bright and clean as they were at the point and at the time (of their christening).

The Aȝenbite of Inwit (1340).

Thus one or all pronominal words beginning with *th* might have alternate forms without *th*. Sometimes one form might prevail for one or all pronominal words in a dialect, sometimes another. In spoken Sc. at the present time there is only one form of the relative *that*, viz. **æt**; yet it is but very rarely used in written Sc. which has either *that*, **ðæt**, or the highly artificial *wha*, **ma:**. In one dialect, viz. the Caithness Sc., all the pronominal words beginning with *th* = **ð** still drop the consonant and so for *this*, *that*, *the*, *they*, *their*, *them*, *there*, *then*, *thence* we get **is**, **at**, **æt** (relative), **i**, **e:**, **e:r**, **em**, **e:r**, **en**, **ens**. For instances in other Sc. dialects, see Ph. § 87.

(e) This close binding of words into a sort of compound in the breath group also explains such forms as the *tune* and the *tuther*, **Ṯə ten**, **Ṯə 'tɪṮər** or **'tɪṮər**, "the one and the other," from the O.E. *þæt ān*, *þæt oðer*. So also O.E. *mīn āgan*, *þīn āgan* would be in Sc. **məɪn e:n**, **Ṯəɪn e:n**, and give rise to a new possessive **ne:n**. Hence *his nain son*, **hɪz ne:n sɪn**; *his nain sel*, **hɪz ne:n sel**, i.e. "his own self." In *a tantrin ane or twa*, "an odd one or two," the **t** of the definite article has been prefixed to *autrin*, "odd." (Mid. Eng. *avntren* "to come by chance," Mid. Fr. *aventurer*.) The dropping of **d** in words like *cauld*, *find* may also be susceptible of a similar explanation, but see Ph. § 27.

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PART II

GRAMMAR

CHAPTER I

THE ARTICLES

1. *Indefinite article as ane.* There seems to be a trace of French influence through Middle Scots literary usage in the use of *ane*, **en**, for “a” before consonants, yet it was always more or less of a literary affectation, and took no root in popular speech¹.

“Ane herrand damysele, and ane spekand castell sal nevyr end with honour.” (A hearing damsel and a speaking castle

¹ This is a moot question with philologists, who regard such an intrusive influence as contrary to philological usage. It has been explained as a survival in the Northern dialect, the English having dropped the “n” before a consonant before 1200 A.D. But facts are against such an explanation: e.g. Barbour writing in the 14th century uses *a* and *an* just as we do to-day, while Henryson, before the close of the 15th century, uses *ane* freely before consonants, and Lyndsay in the 16th century has *ane* constantly before consonants, recalling the Fr. *une*:

“Tyll Jamys of Dowglas at the last
Fand a litill sonkyn bate.” *The Bruce*, 1375 A.D.

“With that ane Paddock, on the watter by, . . .”
Henryson, *The Mouse and the Paddock*, l. 10.

“Intyl ane garth, under ane reid roseir,
Ane auld man, and decrepit, hard I syng.”
Henryson, *The Prais of Aige*, circ. 1473 A.D.

“And sett ane seage proudlye about the place.
... ..
They have ane boumbard braissit up in bandis.”
Lyndsay, *The Papyngo*, 1538 A.D.

See Murray, *Dialect S. C. Sc.*, The Middle Period, French Influence, p. 55. Also Gregory Smith, *Specimens of Middle Scots*, who remarks in his Introduction, p. xxxiii:

“It is more difficult to settle the question of Mod. Sc. indebtedness to French in its use of *ane*. According to Dr Murray, it ‘was introduced in literature and set speech in imitation of the French, so that the Sc. *ane kyng* answered to the French *un roi*....The proposition cannot be brought under any of the ordinary categories of linguistic imitation, for it implies more than the mere Gallicising of native forms. It amounts to the admission of a grammatical interference in a quarter least liable to interference of any kind, and to an absolute recognition by every writer and scribe of the propriety of an affectation as ingenious as uncalled for.’”

will never come to a good end.) *Complaint of Scotland*, p. 167. (Quoted by Andrew Cheviot, *Proverbs*, p. 40.)

2. *Use of "a" before vowels.* In many modern dialects the tendency is to use "a" indifferently before vowels and consonants, although most modern authors seem to adopt the ordinary English usage¹.

"It's no a boat,...it's a beast."

"A beast?"

"Aye, a aggilator." J. J. Bell, *Wee Macgregor*, c. 5.

3. *Emphatic "a" as ae, æ.* "a" is found as *ae* when emphatic: pronounced **je:** in G. S. W.

"Sir, my Lord, if ye'll believe me, there was no ae single ane,...that would gie your Lordship a bawbie for auld lang syne." Galt, *Sir A. Wylie*, I, c. 18.

¹ Examples of this use of "a" before vowels are to be found sometimes in literature:

"Thare he of chance a ymage fand." *Legends of the Saints*, Alexis, 156.

"It war a our hie thing

Agayne the faith to reyff my rychtwis king."

Blind Harry's *Wallace*, viii, 639—640.

Lauder of Fountainhall in his *Journal* (Scot. Hist. Society) scarcely ever uses "an" before a vowel. "A ignorant fellow," "a old woman," "a emblem," etc. His *Journal* may be taken as a good example of the colloquial in Edinburgh in the seventeenth century. Cf. also Pitscottie's *History*, I. 158: "Licherie and wenus lyfe hes oft a euill end" (Scot. Text Soc. Edition).

Examples are also to be found in documents written by the less educated, e.g. in Town Council Records:

"James of Loche layd the sayd penny in a ymage hand." *Peebles Records*, 17 Jan., 1462.

"Dik Bulle sal gef a aktre." *ib.*, 25 Oct. 1452.

Such writers frequently use "a" before a consonant where literary men would have written "ane":

"Ilk persoun sall pay a penny on the mcreat day." *Stirling Records*, 12 March, 1519.

"The officer of the quarter, a principall man." *Aberdeen Records*, 12 May, 1514.

"Ane suord, a quhinger,...a pair of blak hoiss." *ib.*, 12 Jan., 1572.

"A consent to transact with my Lord of Fentoun." *Stirling Records*, Feb., 1615.

(Contributed by Rev. R. McKinlay, M.A., Galston.)

The indefinite article is found along with *ae* (one), when *ae* signifies "solitary," "single":

"An auld maid leevin' in a flat wi' an ae lass." Ramsay, *Reminiscences*, c. 5.

4. *Definite article for indefinite article.* Scottish usage often prefers the definite article to the indefinite:

"He had gotten into roving company, and had taken the drap drink." Scott, *Guy Mannering*, c. 6.

"It was an unco thing to bid a mother leave her ain house wi' the tear in her ee." Scott, *Antiquary*, c. 22.

So with St. "apiece," originally *a pece* or *a piece*, "a" being the St. indefinite article, Sc. has *the piece*:

"We had a gweed stoot stick the piece." Alexander, *Johnny Gibb*, c. 18.

5. *Definite article for pronoun.* The definite article is found in Scottish where a pronoun is used in standard speech:

"'Wanting the hat,' continued my author Kirstie." Stevenson, *Weir of H.*, c. 5.

"'But I maun see the wife (your wife), Patie,' says she." Wilson, *Tales of the B.*, "The Hen-pecked Man."

6. *Definite article in adverbial combinations.* (a) The definite article takes the place of "to" or "this" in connection with "day," "morrow," "night," or their equivalents, to form adverbial combinations. "To-day" is *the day*; "to-morrow" is *the morn*; "to-morrow morning" is *the morn's morning*; "to-morrow night" is *the morn's nicht*; *the streen* is "last night (yester even) or yesterday":

"Wear them the day, hizzie." R. L. Stevenson, *Weir of H.*, c. 6.

"Ye'll come in sune again, Welum?"

"The morn's nicht, gin it be possible." Ian Maclaren, *Days of A. L. S.*, "Drumsheugh's Love Story."

"But I've tellt him he's to get nae gundy till the morn's (to-morrow) morning." J. J. Bell, *Wee Macgregor*, c. 1.

"Yon's no a bad show o' aits ye hae in the wast park the year, Hillocks." Ian Maclaren, *Days of A. I. S.*, "Triumph in Diplomacy."

"Says she, 'Dawvid was up by the cairts the streen, wusnin he?'" Alexander, *Johnny Gibb*, c. 19.

(b) "Just now" is *the now* or *the noo*, **ðə nu:**. *The now* is "genteel Scottish":

"He cannot leave the shope any earlier the now." J. J. Bell, *Wee Macgregor*, c. 13.

"I maun see—."

"No the noo, John, I think he's sleepin' again." *ib.* c. 14.

By analogy, "together" becomes *thegither*, **ðə'gɪðər**:

"She winna speak a word, they say, for weeks thegither." Scott, *Antiquary*, c. 40.

7. *Intrusive definite article in Sc.* The definite article in Sc. is used in the following cases where it would be omitted in St.:

(a) Before the names of all diseases: "suffering from the headache," "ill of the rheumatiz."

(b) Before the names of trades or occupations: "learnin the carpenterin."

(c) Before the names of sciences or departments of learning: "He knows the chemistry"; "The boy is good at the Latin."

(d) Before the names of days, months, seasons, especially when any particular circumstance is associated therewith: "He'll come at the Martinmas"; "Wae's my heart, I had been tender a' the simmer."

(e) In phrases, with words like "kirk," "school," "bed," "tea" (evening meal): "My oe (grandchild) is at the school"; "I never gang to the kirk twice a day"; "It's gey wearisome lying in the bed."

"I forgot aboot that. Weel, I—I'll wait an' see what she's got in for the tea first." J. J. Bell, *Wee Macgregor as a Soldier of the King*.

CHAPTER II

NOUNS

8. *Plurals in en.* There are several Sc. plurals in *en*: *een*, **in**, "eyes"; *shoon*, *shuin*, **fyn**, **fin** or *shaen*, **fen**, "shoes"; *hosen*, **'ho:zən**, "stockings"; *owsen*, **'Ausən**, "oxen"¹; *treen*, **trin**, "trees"; *turven*, **'tarvən**, "turfs"; *breeken*, **'brikən**, "breeches."

"Can this be you, Jenny?—a sight o' you's gude for sair een, lass." Scott, *Antiquary*, c. 26.

"When did ye begin to dander in pink hosen, Mistress Elliot?' he whispered shyly." R. L. Stevenson, *Weir of H.*, c. 6.

(Compare the passage in Daniel iii. 21: "in their coats, their hosen, and their hats.")

"Tak tent ye dinna o'erdrive the owsen."

"Ye're e'en come back to Libberton to wait for dead men's shoon!" Scott, *H. of Midlothian*, c. 5.

"I ate the half o' t' mysel, and rubbet the ither half into ma shaen." *The Scottish Review*, 1908, p. 545.

Double plurals like *shins*, *breeckens* are met with.

9. *Plurals in r.* There is a plural of "calf" (O.E. *calferu*) *caur*, *carr*, *car*, **ka:r** found in Aberdeenshire, Perthshire, W. Forfarshire, Renfrewshire usage:

"The caur did haig, the queis low." Jamieson, *Popular Ballads*, I, 286.

"Bairns manna be followed like carr." G. Macdonald, *Alec Forbes*, c. 5.

Breer, *breers*, **'bri:rz**, "eyebrows" or "eyelashes," are found in Aberdeen and Banff. *Childer*, the plural of *child*, so common in English and Irish usage, is almost never heard now in Scotland.

¹ The singular "ox" is not common in the Scottish dialect, but is replaced by *stirk*, **stɪrk**; *stot*, **stot**; *nout*, **naut** ("neat" of Shakespeare, *Winter's Tale*, I. ii. 125: "The steer, the heifer and the calf are all called neat"), etc. *Owse*, **aus** is found in the N.E.

10. *Exceptional plurals.* *Coo*, **ku:**, "cow," pl. *kye*, **kaɪ** (O.E. *cū*, "cow," *cȳ*, "cows"). "Kine" is a double plural form, *ky-en*, and is used by Burns in "Auld Rob Morris":

"He has gowd in his coffers, he has owsen and kine."

But the word is now obsolete, if it ever was in common use. Probably Burns used it here for the sake of the rhyme.

11. *Nouns expressing time, space, weight, measure, and number.* Such nouns, when immediately preceded by a cardinal numeral, are frequently used without any plural sign in Sc. dialect:

"The powny hasna gane abune thirty mile the day." Scott, *Antiquary*, c. 15.

12. *Singular words treated as plurals.* Words like *parritch* "porridge," "pudding," "broth," "brose," take plural pronouns and verbs north of the Humber:

"They'll be unco puir pudding athoot something mair than bluid in them." D. Gilmour, *Puisley Weavers*, c. 5.

"'They're gude parritch eneuch,' said Mrs Wilson, 'if ye wad but take time to sup them.'" Scott, *Old Mortality*, c. 5.

"I doot some o' ye hae taen ower mony whey porridge the day." Ramsay, *Reminiscences*, c. 6.

13. *Spurious singular nouns.* "Corpse" was regarded as a plural, and a spurious form *corp*, **kɔrp** came into common use:

"They pu'd him up like a deid corp." R. L. Stevenson, *David Balfour*, c. 15.

(Compare *glimp*, **glɪmp** for "glimpse" and *hoe*, **ho:** for "hose.")

14. *Simpler verb form in place of noun derivative.* Note the common use of the shorter and more direct verb form in place of the noun derived from it: e.g. *differ*, **'dɪfə** for "difference"; *len'*, **lɛn** for "loan"; *transacks*, **trən'saks** for "transactions":

"'Weel, I canna see nae differ in her,' returned the first." R. L. Stevenson, *Weir of H.*, c. 1.

"Mony's the body that's hed their gullie i' ye aboot yer bits o' transacks." W. Alexander, *Johnny Gibb*, c. 23.

"It's a sang-buik that I want the len' o'." G. Macdonald, *Alec Forbes*, c. 23.

"The modiewarts are castin a' up round the foun' (foundation) o' the hoose, an' they winna be lang there,' answered Jane." *The Scottish Review*, 1908, p. 525.

"They've been haein' a gay on-cairry (carrying-on) doon at the Ward." W. Alexander, *Johnny Gibb*, c. 17.

15. *Nouns intimately connected with family life*: *ation*, **efn**; *guidman*, **gyd'man**; *guidwife*, **gyd'wæif**; *minnie*, **'minɪ**; *luckie*, **'lʌkɪ**; *gudesire*, **gyd'sair**, **'gʌtʃər**; *tittie*, **'titɪ**; *eme*, **im**; *nevoy*, **'nevɔɪ**; *oe*, **oɪ**; *get*, **get, git**; *bairn*, **bern**; *wean*, **we:n**; *loon*, **lun**.

Family connections are known as *ation*, **efn**:

"She lows't the richt gate aboot the minaister an' a' 's ation." W. Alexander, *Johnny Gibb*, c. 49.

The head of the household, or husband, is *goodman*, *guidman*, *gudeman* (accented on final syllable). (Compare Scriptural "For the goodman is not at home" (Proverbs vii, 19).) The correlative is *guidwife*, "wife" or "lady of the house": "I haena lived for five-and-twenty years without expectin' to get a guidman some day." Wilson, *Tales B.*, "Willie Wastle's Wife."

"'Whist! whist! gudewife,' said her husband." Scott, *Guy Mannering*, c. 24.

Where the *gudewife* is supposed to be the abler partner, dominating the *gudeman*, she is popularly known as the "gray mare" or *grey mear*: "As he had a golden nag at his door, so he had a grey mare in his shop." Scott, *H. of Midlothian*, c. 3.

"Rob has a grey mear in his stable." Scott, *Rob Roy*, c. 26.

A *John Tamson's man* is one who lets his wife rule: "'The deil's in the wife,' said Cuddie, 'd'ye think I am to be John Tamson's man, and maistered by a woman a' the days o' my life?'" Scott, *Old Mortality*, c. 37.

"Mother" is found as *mither*, with diminutive *minnie*, *minny*:

"But i' my auld minny's buiks, I hae read jist as muckle as that, an' waur too." G. Macdonald, *David Elginbrod*, I, c. 13.

“‘But minnie was asking ye,’ resumed the lesser querist.’”
Scott, *Antiquary*, c. 26.

Luckie is used for the “mistress of a family” as well as for a grandmother:

“‘Ay, ay,’ exclaimed the mistress of the family. ‘Hegh, sirs, can this be you, Jenny?’ (Jenny answers.) ‘Ay, ay,’ answered Luckie Mucklebackit.” Scott, *Antiquary*, c. 26.

“Grandmother” is *grandmither*, *granny*, *luckie*, *luckie-minnie*:

“Speak to your grandmither, Jenny.” Scott, *Antiquary*, c. 26.

“‘O what was it, gramie?’—and ‘what was it, gudemither?’—and ‘what was it, Luckie Elspeth?’ asked the children, the mother, and the visitor, in one breath.” Scott, *Antiquary*, c. 26.

“*Luckie*” also used of “the landlady of an inn”:

“‘No, no,’ said the Deacon, ‘ye’re clean out there, Luckie.’”
Scott, *Guy Maunering*, c. 11.

“Grandfather” is *gudesire*, *gran’faither*, *luckie-dad*:

“The bits o’ bairns, puir things, are wearying to see their luckie-dad.” Scott, *H. of Midlothian*, c. 46.

“‘Weel spoken, bairns!’ cried your grandfaither.” Wilson, *Tales B.*, “The Whitsome Tragedy.”

“Before our gudesire gaed into Edinburgh to look after his plea.” Scott, *Antiquary*, c. 9.

“Sister” is colloquially *tittie*:

“A bonnie spot o’ wark your tittie and you hae made o’t.”
Scott, *H. of Midlothian*, c. 25.

“Uncle” is *eme* (German *oheim*, *ohm*; O.E. *ēam*, “maternal uncle”):

“Didna his eme die and gang to his place wi’ the name of the Bluidy Mackenyie?” Scott, *H. of Midlothian*, c. 11.

“Nephew” is *nevo*, *nevoy* (French *nereu*):

“If ye didna, your nevoy did.” Scott, *Antiquary*, c. 36.

“‘Div ye mean to tell me,’ asked his mistress,...‘that my nevo is comin’ doon the burnside wi’ a leddy?’” W. Cross, *Disruption*, c. 1.

“Grandchild” is *oye*, *oe* :

“And grannies danced with their oyes.” Galt, *A. of Parish*, c. 48.

“‘And,’ continued Mrs Butler, ‘he can wag his head in a pulpit now, neibor Deans, think but of that—my ain oe.’” Scott, *H. of Midlothian*, c. 9.

Knave-bairn is a male child (compare German *knabe*) :

“Wha could tell whether the bonny knave-bairn may not come back to claim his ain ?” Scott, *Guy Mannering*, c. 22.

Lass-bairn is a female child ; *lass*, a young unmarried woman :

“Verra improper o’ you, wi’ a young lass-bairn, to encourage the nichtly veesits o’ a young gentleman.” G. Macdonald, *David Elginbrod*, I, c. 6.

Bairns and *weans* are both used commonly for “children” :

“There was my daughter’s wean, little Eppie Daidle—my oe, ye ken, Miss Grizel.” Scott, *H. of Midlothian*, c. 4.

“Just to tak his meat, and his drink, and his diversion, like ony o’ the weans.” Scott, *Antiquary*, c. 26.

But *wean* has often a contemptuous flavour, less present in *bairn*, so that we have the adjective *weanly*, “feeble” :

“‘My bairn ! my bairn !’ cried the distracted father, ‘where can he be ?’” Scott, *Guy Mannering*, c. 9.

“...and plaits rush-swords and grenadier caps for the weans.” Scott, *Antiquary*, c. 12.

“‘Aye,’ said Brodie, ‘paidling in a burn’s the ploy for him. He’s a weanly gowk.’” G. Douglas, *H. with Green Shutters*, c. 5.

But *bairnly* is also used for “childish” :

“Man, Charlie, it’s bairnly to make sic a wark for a bit tig on the haffet.” Galt, *Sir A. Wylie*, I, c. 5.

Get, *gett* (common gender) is a “child” :

“‘He was the get of a Kilwinning weaver,’ said Craiglands.” Galt, *Sir A. Wylie*, III, c. 20.

“And where’s that ill-deedy gett, Giles ?” Scott, *Bride of Lammermoor*, c. 13.

Loon is “son” or “boy” :

“An’ hedna he Jock Ogg, the gauger’s loon, haill twa year at it ?” W. Alexander, *Johnny Gibb*, c. 12.

In Forfar *loon* is = a “boy baby.” A doctor will intimate to a parent that the child born to him is a “loon” ; i.e. not a girl.

16. *Familiar masculine or general Personal Terms: body, 'bodɪ; buddy, 'bʌdɪ; chap, chappie, 'tʃapɪ; creature, 'kretər.*

The term *body*, *bodie* or *buddy* is characteristically Scottish. It is used as an indefinite pronoun: "one," Ger. *mann*, Fr. *on*. It has been defined for us by George Douglas (Brown) in *The House with the Green Shutters*, c. 5: "In every little Scottish community," he says, "there is a distinct type known as the bodie. 'What does he do, that man?' you may ask, and the answer will be, 'Really, I could hardly tell ye what he does—he's just a bodie.'...The chief occupation of his idle hours (and his hours are chiefly idle) is the discussion of his neighbour's affairs." It has also been defined for us by Dr William Wallace, editor of the *Glasgow Herald*, in the *National Review* for October, 1907: "As used in the larger cities, it (buddy) is applied good-naturedly and not disrespectfully to a man who is not necessarily deficient in capacity or even in character, who is indeed as a rule somewhat noisily energetic and public-spirited, but who looks at everything, and especially every political question, from the standpoint of his sect, his class, his trade, or his crotchet; who seldom thinks nationally or impersonally, but almost always provincially, if not parochially."

Body is used as a familiar ending to a name, sometimes with a slight indication of contempt, as in "lawyer-body," "minister-body":

"She was a Gordon of Earlswood—the oldest stock in Galloway and brought up to be a lady-body." S. R. Crockett, *Courtship of Allen Fairley*.

Chappie is used like *bodie*:

"They're proposin' byuldin a hoose for a manse to the Free Kirk miniaister chappie." W. Alexander, *Johnny Gibb*, c. 42.

"He a'f'en calls for the letters fan the dog-dirder chappie's occupiet." W. Alexander, *Johnny Gibb*, c. 38.

Coof, **kyf**, is used contemptuously. It is probably a form of "cove"; cf. O.E. *cāf*, "bold":

"Though hundreds worship at his word,
He's but a coof for a' that." Burns, *For A' That*.

“‘Me ken or care for him, ye spiritless coof, ye!’ she replied.” Wilson, *Tales B.*, “Guidwife of Coldingham.”

Trypal, **’trəipəl**, is a “sloven”:

“Mair smeddum aboot ’im nor the like o’ that gawkie trypal.” W. Alexander, *Johnny Gibb*, c. 10.

Hempie, **’hempt**, is a “rascal,” “rogue.” Originally one destined for the hemp or gallows-rope:

“This is the very lad Tirl that I raised a summons against before the Justices—him and another hempie.” Scott, *St Ronan’s Well*, c. 8.

Creature, *creatur*, *crater* is also used in this same familiar way:

“Fat’s he?—the sin o’ a peer nace nyaukit beggar creatur.” W. Alexander, *Johnny Gibb*, c. 21.

“It’s my idea that the creature Dougal will have a good action of wrongous imprisonment.” Scott, *Rob Roy*, c. 30.

“‘Eh! ye crater!’ said Robert Falconer, ‘ir ye there after a’?’” G. Macdonald, *Robert Falconer*, c. 10.

Hotch, **hotʃ**, is “a big lumbering person”:

“‘Ou aye,’ said he, ‘ye great muckle fat hotch o’ a decent bodie ye—I’ll gang in and have a dish o’ tea wi’ ye.’” G. Douglas, *H. with Green Shutters*, c. 21.

Other familiar terms for “man,” “person” or “fellow” are *billy*, **’bilɪ**; *callant*, **’kalənt**; *callan*, **’kalən**; *cull*, **kəl**; *carle*, **karl**; *carlie*, **’karlɪ**; *chield*, *chiel*, **tʃil**; *chielie*, **tʃili**; *loon*, **lun**; *stock*, **stok**; *wight*, **wɪxt**:

“I was disturbed with some of the night-walking queans and swaggering billies.” Scott, *Fortunes of Nigel*, c. 3.

“‘As I live by bread,’ said Campbell... ‘I never saw sae daft a callant.’” Scott, *Rob Roy*, c. 25.

“Ye wadna be doing your duty to the callan, if you learnt him naething but a jargon o’ meaningless gibberish.” Cross, *Disruption*, c. 8.

“‘Na, na,’ answered the boy, ‘he is a queer auld cull.’” Scott, *St Ronan’s Well*, c. 30.

“In the evenings Andrew had recourse to the firesides of the gash and knacky carles and carlines of the village.” Galt, *Sir A. Wylie*, I, c. 4.

"An' Lachlan himself, though he be a stiff' chiel (difficult fellow to manage)." Ian Maclaren, *Days of A. L. S.*, "For Conscience' Sake," c. 5.

"Mains's chieils (employees) was lowst gin that time." W. Alexander, *Johnny Gibb*, c. 40.

"Gettin' a share o' a gill wi' a cheelie." W. Alexander, *Johnny Gibb*, c. 14.

"That I suld hae been left sae far to mysel' as to invite that writer loon till his dinner." Wilson, *Tales B.*, "The Fatal Secret."

"Ga'in was a 'fine stock' with a fluent and compendious power of 'newsin.'" W. Alexander, *Johnny Gibb*, c. 36.

"Every wight has his weird." Scott, *Rob Roy*, c. 34.

"'I wonder what that auld daft beggar carle and our son Steenie can be doing out in sic a nicht as this!' said Maggie Mucklebackit." Scott, *Antiquary*, c. 36.

"While Andrew...settled into a little gash carlie." Galt, *Sir A. Wyllie*, I, c. 6.

Buckie, **'baki**, "restless youth" or "mischievous boy": with the stronger form *deevil's* or *deil's buckie*:

"The huzzy Beenie—the jaud Eppie—the deil's buckie of a callant." Scott, *St Ronan's Well*, c. 2.

"...That daft buckie, Geordie Wales." Burns, *Lines written to a Gentleman*. *Ellisland*, 1790.

Taupie, *tawpy*, **'ta:pi**, is a contemptuous word for "softy," "good for nothing," mostly applied to girls, but also to the other sex:

"An inhandin unedicat taupie chiel in a kwintra chop." W. Alexander, *Johnny Gibb*, c. 35.

"'Ye're na to be a tawpy noo,' she went on, endeavouring to dry his eyes. 'Ye're to be a man.'" J. J. Bell, *Wee Macgregor*, c. 5.

The "loons" are the "masses" as opposed to the "classes": "simple" as opposed to "gentle." The word is contrasted with *laird* or "proprietor":

"The lairds are as bad as the loons." Scott, *Rob Roy*, c. 26.

"It's just the laird's command and the loon maun loup." Scott, *Rob Roy*, c. 26.

Waukie, **'wɑ:fɪ**; *waf*, **waf** (adjective and noun), is an "idle fellow," a "person of no account":

"A'll grant ye that the new factor is little better than a waukie." Ian Maclaren, *Days of A. L. S.*, "The Country Tyrant."

"Ilka waf carle in the country has a son and heir." Scott, *Guy Mannering*, c. 39.

17. *Feminine personal terms.* *Wife*, **wəif**, is the equivalent of "woman," with a diminutive *wifie*, **'wəifɪ**, "little woman," used freely:

"Excuse a daft wife that loves ye, and that kenned your mither." R. L. Stevenson, *Weir of H.*, c. 8.

"Meantime two of his congregation, sisters, poor old mitched wifies, were going home together." G. Macdonald, *Alec Forbes*, c. 56.

Kimmer, **'kimər**, is used loosely as a synonym of "woman," a "woman-friend" or "girl-friend" (Fr. *commère*):

"I'm saying she was naturally a bonny bit kimmer rather than happit up to the nines." J. M. Barrie, *The Little Minister*, c. 6.

"She gecked and scorned at my northern speech and habit, as her southland leddies and kimmers had done at the boarding-school." Scott, *Antiquary*, c. 33.

Carlin, **'karlɪn**; *carline*, **'karləin**, is used of an "elderly woman," being the correlative of *carle*, **karl**:

"But what can ail them to bury the auld carlin (a rudas wife she was) in the night time?" Scott, *Antiquary*, c. 26.

Lass is a "young woman," with diminutive *lussie* and *lassock*. But it also is a general sex term:

"They brought him tidings that his wife had given birth to a daughter; but he only replied, 'Is it so?...then God's will be done. It came with a lass and it will go with a lass.'" Scott, *Tales of a Grandfather*, c. 28.

(That is, in standard speech, "It (the Scottish crown) came with a woman, and it will pass from the Stuarts by a woman.")

"I was but a lassock when ye eam." S. R. Crockett, *Bog Myrtle*.

Lad, **la:d**, **lad**, and *lass*, **las** = "sweethearts"; e.g. "wull ye be ma lass?"

Lass and woman is the Scottish equivalent for "maid and wife":

"I...that have waited on her, lass and woman." Keith, *Indian Uncle*, p. 340. (W.)

Familiar and somewhat contemptuous names for young women are *cutty*, **'kʌtɪ**; *deemie*, **'dimi** (diminutive of "dame"); *girzie*, **'gɪrzi** (diminutive of "Griselda"); *hizzie*, **'hɪzi**; *jaud*, **dʒɑ:d** = "jade"; *shilp*, **ʃɪlp**; *limmer*, **'lɪmər**; *besom*, **'bɪzəm**; *callants and wenches* "boys and girls":

"'The cutty looks weel,' he had said." R. L. Stevenson, *Weir of H.*, c. 6.

"He's ta'en a fancy to yon bit shilp in the barroom o' the Red Lion." G. Douglas, *H. with Green Shutters*, c. 21.

"That deemie that they said hed the bairn till 'im." W. Alexander, *Johnny Gibb*, c. 33.

"'I'll leave that for your pairt of it, ye girzie,' said he." R. L. Stevenson, *Weir of H.*, c. 6.

"Wear them the day, hizzie." *Ib.*

"Na, she's a kind of a handsome jaud—a kind o' gypsy." *Ib.*

Taupy, tawpy, **'ta:pi**, is commonly applied to a "lazy, foolish woman" (Danish *taabe* and Swedish *tap* "a simpleton"):

"He was at first a farmer lad, but had forgathered with a doited tawpy." Galt, *A. of Parish*, c. 17.

"I'm in an hour of inspiration, ye upsetting tawpie." R. L. Stevenson, *Weir of H.*, c. 6.

"The lazy taupy butt-a-house maun walk about her business." Wilson, *Tales B.*, "Willie Wastle's Wife."

Hempie, **'hempɪ**, is also applied to girls, as well as to men:

"Aye, ye were a hempie o' a lassie, Jean." Ian Maclaren, *Days of A. L. S.*, "Endless Choice."

18. *Familiar terms of quantity.* Colloquial Sc. is prolific in words signifying quantity, which precede nouns, usually with omission of the preposition. One of the commonest is *bit*, applied more strictly to a piece of ground:

"She...certainly thought...the land a 'very bonnie bit if it were better seen to and done to.'" Scott, *H. of Midlothian*, c. 25.

A bit becomes the equivalent of "some," "a little":

"A bunchie o' wormit to gi'e 't a bit grip." W. Alexander, *Johnny Gibb*, c. 30.

Bit is freely used as a diminutive :

"Maybe some bit lassie brocht her copy-buke." Ian Maclaren, *Brier Bush*, "Domsie," c. 1.

It takes the form *bittie*, *a bittie*, *a bittock*, "a short time, space or distance" :

"Aifter I hed latt'n 'im get oot's breath a bittie, he cam' tee won'erfu." W. Alexander, *Johnny Gibb*, c. 45.

An augmentative form is "a bonnie bit" :

"Geordie wud read a bonnie bit." Ian Maclaren, *Brier Bush*, "Domsie," c. 2.

Drap, **drap**, is used for small portions of liquid :

"But Mattie gae us baith a drap skimmed milk." Scott, *Rob Roy*, c. 14.

There is also a diminutive form, *drappie* :

"Twa mutchkins o' yill between twa folk is a drappie ower little measure." Scott, *Redgawtlet*, c. 20.

Other words are *jilp*, **dʒɪlp** (used contemptuously) :

"I can nedder dee wi' a jilp o' treacle bree, nor yet wi' that brewery stuff..." W. Alexander, *Johnny Gibb*, c. 30.

A kenning, "a little," "somewhat" :

"His father was none sa ill a man, though a kenning on the wrong side of the law." R. L. Stevenson, *David Balfour*, c. 9.

Knevelick, **'kni:vlɪk**, "round lump," "large piece" ; what the *kneere*, *nieve* or "fist" can hold :

"Mrs Gibb produced an abundant store of cakes and butter ready spread, and the cakes placed face to face with several 'knevelicks' of tempting blue cheese." W. Alexander, *Johnny Gibb*, c. 2.

A maitter o', "only," "merely" :

"A mere trifle—a maitter o' twa shillin's or half-a-crown." W. Alexander, *Johnny Gibb*, c. 10.

Note also *haet*, **het** ; *starn*, **starn** ; *starnie*, **'starnɪ** ; *pickle*, **'pɪkəl**, or *puckle*, **'pʌkəl** ; *tait* or *tate*, **tet** ; *soup*, **sup** (of liquids) ; *thocht*, **θoxt** ; *curn*, *curran*, **kʌrən** ; *grainy*, **'grenɪ** :

"There's naething like a starn gweed maut." W. Alexander, *Johnny Gibb*, c. 30.

"Dead folks may sleep yonder sound enow, but deil haet else." Scott, *Fortunes of Nigel*, c. 3.

"It struck me she micht be a wee thocht jealous o' the lassie." Wilson, *Tales B.*, "Willie Wastle's Wife."

"So I took to the kist, and out wi' the pickle notes in case they should be needed." Scott, *Guy Mannering*, c. 45.

"Winna ye hae a starnie jam, Isie? It's grosert-jam." G. Macdonald, *Alec Forbes*, c. 73.

"We hed to lay 'im down upon a puckle strae." W. Alexander, *Johnny Gibb*, c. 33.

"'There's a curran folk at the back door,' Jean announced later." J. M. Barrie, *Little Minister*, c. 3.

Gey pickle, **gəi 'pɪkəl**; *fell puckle*, **fəl 'pʌkəl**; "a good many"; "quite a little":

"A grand farmer he was, wi' land o' his nain, and a gey pickle bawbees." G. Douglas, *H. with Green Shutters*, c. 5.

"It canna be coals 'at he's wantin' frae the station, for there's a fell puckle left." Ian Maclaren, *Brier Bush*, "Domsie," c. 1.

Tait is originally a "lump of wool or tow":

"Like a poor lamb that...leaves a tait of its woo' in every Southern bramble." Scott, *Fortunes of Nigel*, c. 26.

"'Heard ye ever the like o' that, Laird?' said Saddletree to Dumbiedikes, when the counsel had ended his speech. 'There's a chield can spin a muckle pirn out of a wee tait of tow!'" Scott, *H. of Midlothian*, c. 20.

Tait, *tate* is used freely of any small portion:

"There was some half-fous o' aits, and some taitis o' meadow-hay left after the burial." Scott, *Bride of Lammermoor*, c. 7.

"Och, Lizzie, it was jist a tate the size o' yer nail." J. J. Bell, *Wee Macgreegor*, c. 10.

"It's an ugly auld pictur! I dinna like it a wee tate (a little bit)." *Ib.*, c. 8.

"A curn or two of Greek would not be amiss." Scott, *Fortunes of Nigel*, c. 27.

"They war sayin' he had gotten a curn' o' that ga'ano stuff." W. Alexander, *Johnny Gibb*, c. 15.

"Ah, Thomas! wadna ye hae a body mak' a grainy fun whiles whan it comes o' itsel' like?" G. Macdonald, *Alec Forbes*, c. 68.

Hantle, **hantl**, is used of a "considerable number." (Compare Danish *antal*, Dutch *aantal*, Ger. *anzahl*: perhaps "hand" and "tale"):

"There's a hantle bogles about it." Scott, *Guy Mannering*, c. 1.

Hantle is also used of quantity = "much," both as an adjective and an adverb:

"Your father has always had a grand business, and I brought a hantle money to the house." G. Douglas, *H. with Green Shutters*, c. 14.

"It's a hantle easier gettin' a lass than a kirk ony day," says I." S. R. Crockett, *Probationer*.

Heap, **hip**, is also used in the same way:

"A heap good she's like to get of it." R. L. Stevenson, *Weir of H.*, c. 5.

Cairn, **kern**, **kjarn**, is "a heap":

"Cairns o' them rinkin up upo' the dyke." W. Alexander, *Johnny Gibb*, c. 18.

Rickle, **'rikəl**; *ruckle*, **'rakəl**, is a "heap" (used contemptuously):

"There was a rickle o' useless boxes and trunks." Scott, *Antiquary*, c. 9.

Gowpenfu', **'gəupənfu**, is what can be held in a *gowpen* or *gowpin*, i.e. with the palms extended in a cup-like fashion:

"Ow, ay, she brocht him gowpenfu's o' siller." G. Macdonald, *David Elginbrod*, I, c. 13.

"Left 'goud in goupins' with all those who had the handling of it." Galt, *Provost*, c. 34.

Nievefu', *neavefu'*, **'ni:vfu**, is a "handful," cf. *kneeverlick*, p. 89:

"Awat ye may tak' a nievefu' on-been miss't." W. Alexander, *Johnny Gibb*, c. 11.

Routh, **rauθ**, is used for an "abundance":

"Ye'll have hair, and routh of hair, a pigtail as thick's my arm." R. L. Stevenson, *Weir of H.*, c. 5.

Toosht, **tuft**, is used of an "untidy quantity," "heap of loose stuff":

"Aweel, a' the toosht aboot oor toon (farm) 'll mak' little odds." W. Alexander, *Johnny Gibb*, c. 6.

A *when*, a *whin*, **min**, **min** "a few" or "a little," often in a contemptuous way:

"That cost me telling twenty daily lees to a when idle chaps and queans." Scott, *Bride of Lammermoor*, c. 26.

"'Oh,' she would say in weary complaint, 'I just took it to break a when coals.'" G. Douglas, *H. with Green Shutters*, c. 4.

"Sae aff a when o' them gaed followin' Rover up the road to the moor." *Scottish Review*, July 23, 1908, "A Black Day." (Here there is no contemptuous flavour.)

"What use has my father for a whin bits o' scarted paper?" Scott, *Waverley*, II, c. 29.

A *wee*, **wi**, is "a little":

"...Ance I got a wee soupled yestreen, I was as yauld as an eel." Scott, *Antiquary*, c. 12.

Note the use of *the feck*, **fek**, for "the most part," "the greater portion," with or without a qualifying adjective:

"An ye sat still there the feck o' the aifterneen." W. Alexander, *Johnny Gibb*, c. 20.

"I hae been through France and the Low Countries, and a' Poland, and maist feck o' Germany." Scott, *Waverley*, I, c. 36.

"Ye see the muckle feck o' the young chaps hed lasses." W. Alexander, *Johnny Gibb*, c. 40.

19. *Standards of quantity, etc.* Gill, **dʒɪl**, $\frac{1}{4}$ pint; *mutchkin*, **'mʌtʃkɪn**, English pint; *chappin*, **'tʃapɪn**, quart; *lippie*, **'lɪpɪ**, $\frac{1}{4}$ peck; *forpet*, *forpit*, **'forpɪt**, fourth of a peck; *firlot*, **'fɪrlət**, $\frac{1}{4}$ boll; *bow*, *bowe*, **bɔu**, boll or 6 imperial bushels; *chulder*, **'tʃaldər**, **'tʃa:dər**, **tʃɔ:dər**, 16 bolls:

"Gettin' a share o' a gill wi' a cheelie." W. Alexander, *Johnny Gibb*, c. 14.

"Jist gang an' fess a mutchkin mair." G. Macdonald, *Robert Falconer*, c. 5.

"Mistress, I have had the twa ounces o' tea on boiling in a chappin o' water for the last twa hoors." Wilson, *Tales B.*, "Willie Wastle's Wife."

"Four lippies—gweed mizzour—will that dee?" W. Alexander, *Johnny Gibb*, c. 1.

"Mattie Simpson that wants a forpit or twa o' peers." Scott, *Rob Roy*, c. 14.

"She had bought a firloot (of meal) selected with great care." Cross, *Disruption*, c. 15.

"Four bows o' aitmeal, twa bows o' bear." Scott, *Old Mortality*, c. 20.

"Drawing a stipend of eight hundred pundis Scots and four chalders of victuals." Scott, *H. of Midlothian*, c. 43.

The *tappit-hen*, **'tapæthen**, was a measure variously estimated; sometimes as a quart. The Aberdeen *tappit-hen*, or liquor-jar, holds three magnums or Scots pints:

"Don't let the tappit-hen scraugh to be emptied." Scott, *L. of Montrose*, c. 5.

"Hoo's the tappit-hen?" G. Macdonald, *Alec Forbes*, c. 66.

"Their hostess appeared with a huge pewter measuring pot, containing at least three English quarts, familiarly denominated a tappit-hen, and which, in the language of the hostess, reamed with excellent claret." Scott, *Waverley*, I, c. 11.

20. *Scottish Coinage Terms.* *Note*, *pun' note*, **pannot**, 20 shillings (bank issue, and much more popular than the sovereign, equal to the U.S. five dollar gold piece); *merk*, **merk** (13s. 4d. = \$3.30); *pun' Scots* (of silver = 1s. 8d. or 40 c.); *bawbee*, **'ba:'bi** = halfpenny = one U.S. cent; "*bawbees*" stands for cash in general, e.g. "Have ye ony bawbees wi' ye?"; *boddle* or *bodde*, **bodl**, **bodl** = one-third of a U.S. cent; *doit*, **dort**, **dait** = a Scottish penny, one-sixth of a U.S. cent; *pluck*, **plak** = one-third of a Scottish penny.

The plural "pence" was used only for English values; "pennies" was applied to the Scots money:

"'Ye maun gie me twopence, I'se warrant,' said the woman. 'Deed no, lucky,' replied Andrew; 'fools and their siller are soon

parted. I'll gie you twal pennies gin ye like to tak it.' " Galt, *Sir A. Wyllie*, I, c. 10.

"Were the like o' me to change a note, wha the deil d'ye think wad be sic fules as to gie me charity after that?" Scott, *Antiquary*, c. 12.

"My sma' means, whilk are not aboon twenty thousand merk." Scott, *Waverley*, I, c. 36.

"He had ne'er a doit that didna burn a hole in his pouch." Galt, *Sir A. Wyllie*, I, c. 12.

"It stands me in three hundred, plack and bawbee" (i.e. counting minutely). Scott, *Black Dwarf*, c. 1.

"They wad hae seen my father's roof tree fa' down and smoor me before they wuld hae gi'en ae boddle apiece to have propped it up." Scott, *St Ronan's Well*, c. 2.

"Naebody wad trust a bodle to a gaberlunzie." Scott, *Antiquary*, c. 39.

CHAPTER III

PRONOUNS

PERSONAL PRONOUNS

21. *Personal pronouns of the first person.* Emphatic "I" may be **ai** as in St., but **a** is also used. The unemphatic form is **ə**, written *a* and *aw*.

"A'm thinking with auld John Knox that ilka scholar is something added to the riches of the commonwealth." Ian Maclaren, *Brier Bush*, "Domsie," c. 1.

"Aw thoch aw had a' my material here." W. Alexander, *Johnny Gibb*, c. 45.

"'Aw'm gye an' well used to stickin' to my opeenion,' said the meal miller. 'Aw hae seen the Maitland fowk's verdick come roon' to mine a hantle deal oftener than mine whurl aboot to theirs.'" S. R. Crockett, *Boanerges Simpson's Incumbrance*.

"My" is sometimes represented by *o' me* (cf. Fr. *de moi*).

"I think the Hieland blood o' me warms at thae daft tales." Scott, *Rob Roy*, c. 26.

"My" is usually pronounced like *ma*, **ma**, **mə**, and is often so written:

"They're ma ain—a' ma ain!" G. Macdonald, *Robert Falconer*, c. 5.

"Mine" takes the form *mines* or *mine's*:

"Mines is no to be mentioned wi' it." R. L. Stevenson, *Weir of H.*, c. 5.

"Keep your min' easy; mine's is a clipper." D. Gilmour, *Gordon's Loan*, p. 8.

The accusative "me" is colloquially *us* or *'s*. (The first extract is a proposal of marriage, which is certainly not to be made in the plural):

"'Will ye hae's, Bell?,' demanded Sam'l, glaring at her sheepishly." J. M. Barrie, *A. L. Idylls*, c. 8.

"'Will ye no gie's a kiss, Dand?' she said, 'I aye likit ye fine.'" R. L. Stevenson, *Weir of H.*, c. 6.

"Our" takes the form *wir*, **wɪr**; *wur*, **wʌr**, **wər**, on the Northumbrian border, in Glasgow, Ayrshire, Perthshire and elsewhere :

"Maist o' us is that engross't in wir wark." *Siltcoats Herald*, Nov., 1910.

"But if I took it hame, there would be sic talking and laughing amang wur neighbours." Wilson, *Tales B.*, "Whitsome Tragedy."

"A guinea and a half, if you please, sir. That is wur usual fare." Wilson, *Tales B.*, "The Minister's Daughter."

"We roastit it an' toastit it an' had it to wur tea." J. J. Bell, *Wee Macgregor*, c. 13.

Its usual form is *oor*, **ur**; with *oors* for the predicative use :

"There's a hantle to look after yet, and we maunna neglec' oor wark." G. Macdonald, *Alec Forbes*, c. 21.

"And whaur did ye fa' in wi' this stray lammie o' oors?" G. Macdonald, *Alec Forbes*, c. 21.

"Us" takes the aspirated forms *hus*, **hʌs**; *huz*, **hʌz**; *hiz*, **hɪz**, and also *us yins*, thus distinguishing it from *us* for "me" :

"Though it may begin at hus, it canna en' there." W. Alexander, *Johnny Gibb*, c. 7.

"But ye winna persuade me that he did his duty, either to himsell or to huz puir dependent creatures." Scott, *B. of Lammermoor*, c. 24.

"I's warran he cares as little about hiz as we care aboot him." G. Macdonald, *Robert Falconer*, c. 4.

"'Deed, she nicht ha'e askit us yins till her pairty!,' said John." J. J. Bell, *Wee Macgregor*, c. 8.

22. *Personal pronouns of the second person.* The colloquial use of *tu*, **tu** (see Ph. 217 (*d*)): *tou*, **tu**; *thoo*, **θu**; *thee*, **ði**; *thou*, **θau**, is a distinctive mark of Paisley, which has been locally dubbed *Seestu*, **Sistu** (Do you see?) because the inhabitants were fond of using the phrase as a close to sentences :

"At length, in a tremulous voice, the childless one asked, 'Wha's tu in mournin for?'" D. Gilmour, *The Pen Folk*, p. 36.

"Thoo maun gie me something to pit it in, lad." D. Gilmour, *Paisley Weavers*, c. 4.

"Although thee and me thinks 't wrang tae eat bluid."
D. Gilmour, *Paisley Weavers*, c. 5.

"Thou maunna lea' the deid burd in my keeping—tak' it wi' thee." D. Gilmour, *Gordon's Loan*, p. 9.

The usage is also found in Dumfriesshire:

"'And wha is't tou's gotten, Wullie, lad?,' said half a score of voices." Scott, *Redgauntlet*, Letter XII.

In north-east Aberdeenshire, *thoo* was once in common use, and may still be heard occasionally among old people:

"If thoo were a thrifty lass, as thoo're a fair." Old Rhyme.

Cf. also Shetlandic:

"An sood du try da lek agen,

Dis twartee lines 'll lat dee ken

Du sanna pass me." Burgess, *Rasmie's Buddie*.

In the Sc. dialect of the Black Isle, Easter Ross, and in the Canobie dialect of the Sth. Counties, *thoo* and *thee* are still in use:

Ar thoo get the water, Lugs?

"Where did you get the water, Lugs?"

"Your" and "you are" take the form *yer*, **jēr**; *yir*, **jir**, **jēr**:

"Wull ye mak' a prayer for yir auld dominie afore we pairt?"

Ian Maclaren, *Brier Bush*, "Domsie," c. 3.

"When onybody passes ye yer tae say, 'Thank ye.'" J. M. Barrie, *Thrums*, c. 4.

Your wa's, *yir waa's* are used in place of "away":

"An come your wa's wi me." Child's Ballads, *Battle of Harlaw*, st. 13, p. 401.

"Gang ye yer waa's for the aifternoon." *Life at a Northern University*, c. 1.

23. *Personal pronouns of the third person*¹. Burns uses the old English form *scho*, **fø**, for "she":

¹ Highlanders are fond of the feminine pronoun for all genders. The story is told of a Highland domestic at Rothesay, who came in from the back yard one morning, carrying a rabbit. He explained the situation to his master in this fashion: "*She* was in the garden, an' *she* saw the rabbit; an' *she* took a stane, an' flung 'er at 'er an' kilt 'er."

"Here one of the gillies addressed her in what he had of English, to know what 'she' (meaning by that himself) was to do about 'ta sneeshin.'" R. L. Stevenson, *David Balfour*, c. 1.

"'What the deil, man,' said an old Highland servant belonging to the

"The gossip keekit in his loof,
Quo' scho, 'wha lives will see the proof.'"

Burns, *There Was a Lad*. (Song.)

Note the objective form of personal pronoun when two or more subjects are mentioned, e.g. "*Me* and *him's* awa tae the ploo."

"Her" is often found as 'er:

"'Er fader's to be latt'n gae to see his gweed-dother." W. Alexander, *Johnny Gibb*, c. 49.

The old form *hit* for "it" is in common use where emphatic. *Hit* is a survival of O.E. "hit," neuter singular form of the personal pronoun:

"It would take a heap to revolutionize hit." G. Douglas, *H. with Green Shutters*, c. 10.

"Paw," said Macgregor, "I see the zoo." "Ay, thon's hit." J. J. Bell, *Wee Macgregor*, c. 2.

To be hit or *het*—"to be the player who is caught and has to take his turn at catching the others."

"I wis playin' wi' Wullie an' the ither laddies at tig, an' I never was het!" J. J. Bell, *Wee Macgregor*, c. 8.

It is sometimes used as a preliminary subject in place of "there" or a plural form:

"'I tried to cry oot,' she said afterwards, 'for I kent 'at it were rottans.'" G. Macdonald, *Alec Forbes*, c. 8.

Note that the order of pronominal objects, direct and indirect, when used consecutively, often differs in Sc. from St., the direct object coming first.

"I'll show it ye some of thir days if ye're good." R. L. Stevenson, *Weir of H.*, c. 5.

24. *Reflexive pronouns*. "Self" takes the form *sel'* or *sell*; *masel'* **ma'sel'**¹; *oorsel'* **ur'sel**, **wir'sel**; *oorsel's*, *yersell*, *yersel's*; **hiz'sel**, *hissell*, *hersel'*, *itsel'*, *themsel's*, *theirsel's*:

family, 'can she no drink after her ain master without washing the cup and spilling the ale, and be tammed to her?'" Scott, *L. of Montrose*, c. 4.

¹ The term is used to cover the varied uses with *sel'* or *sell*, some of them differing from the standard usage with "self": e.g. "I've hurt mys'l" (ordinary reflexive); "I've hurt ma'sel" (emphatic reflexive); "I did it ma'sel" (emphatic nominative); "I did it ma'sel" (e.g. "by myself"). Compare the last with the use of *lane* (see par. 25); "I did it my lane." This is an adverbial use.

"A' mind gettin' ma paiks for birdnestin' masel'." Ian Mac-laren, *Brier Bush*, "Domsie," c. 1.

"Weel, ye see, sir, your college is a great expense to heumble fowk like oorsel's." G. Macdonald, *Alec Forbes*, c. 79.

Yoursel' or *yersel'* is the form used with singular "you"; *yoursel's* with plural "you":

"But I'llappel to yersel', Jinse." W. Alexander, *Johnny Gibb*, c. 14.

"Put out the double moulds, and e'en show yoursel's to your beds." Scott, *St Ronan's Well*, c. 28.

"He couldna murder the twa o' them hissel'." G. Macdonald, *Settlement*, p. 165. (W.)

"That hour had been the last of hursel'." S. R. Crockett, *Raiders*, c. 40. (W.)

"But it cam' o' 'tsel'." G. Macdonald, *Alec Forbes*, c. 58.

"His ain dear Annie and her two sisters had to taigle home by theirselves like a string of green geese." R. L. Stevenson, *David Balfour*, c. 30.

Note the form *nainsell*, **ne:nsel** (ownself), specially common on the Highland border:

"Ye's hae as mickle o' mine to your nainsel' as 'll clear Mrs Forbes." G. Macdonald, *Alec Forbes*, c. 89.

Ainsel is the usual Scottish form of "ownself":

"I'll show an elder in Yarrow Kirk, ony Sabbath atween this and Christmas, that shall outmanner your ainsel'." Wilson, *Noctes Ambro.*, c. 14.

The sell o't is sometimes used for "itself":

"Kirkcaldy, the sell o't, is langer than ony town in England." Scott, *Rob Roy*, c. 14.

So also *the sell o' ye* for "yourself":

"I ken nae friend he has in the world, that's been sae like a father to him as the sell o' ye, neibor Deans." Scott, *H. of Midlothian*, c. 9.

Murray lays down this distinction in his *Dialect of the Southern Counties of Scotland* (p. 197):

"In the plural there is a double form: *oor-sel*, *yoor-sel*, *thair-sel*, are used when the idea is collective: *oor-sels*, *yoor-sels*,

thair-sels, when the idea is segregate. Thus, 'Wey-ll dui'd oorsel; Ye mann keip thyr be thair sel.' But 'Gang awa' yer twa sels.'"

25. *Use of pronoun with "lane," len, "alone."* The pronoun-adjectives *my, yir, his, her, its* are used with *lane* to make the equivalent of "alone." *Oor, yir, their*, are used with *lanes*, but oftener with *lane*. Sometimes the prefix *lee, li*, and the adjective *leeful, 'li:fə*, or *leaful* are added for emphasis:

"So being my leeful lane with the dead body." Galt, *Steamboat*, c. 13.

"So 'at we nicht hae a kin' o' a bit parlour like, or rather a roomie 'at ony o' us nicht retire till for a bit, gin we wanted to be oor lanes." G. Macdonald, *David Elginbrod*, I, c. 12.

"A sturdy brat that has been rinning its lane for mair than sax weeks." Galt, *Ayrshire Legatees*, c. 5.

"Nae lass gaed hame her lane." Taylor, *Poems*, p. 93. (W.)

The indefinite pronoun "a body" takes the form *their lane*:

"What a time o' nicht is this to keep a body to, waiting and fretting on o' ye, their lane?" Wilson, *Tales B.*, "Hen-pecked Man."

Note the phrase *her lanesome* = "alone":

"She'll shin be walkin' her lanesome—wull ye no', honey?" J. J. Bell, *Wee Macgregor*, c. 2.

Note, however, the forms *him lane, itlane* and *them lanes*:

"I reckon he nicht hae thocht lang there, a' him lane." G. Macdonald, *Alec Forbes*, c. 53.

"There's nane (no poetry)

That gies sic great insight to me

As yours itlane."

Letter to R. Fergusson, *Perth Magazine*, 1773.

"Till the verry lasses are not to be lippent out them lanes." G. Macdonald, *Alec Forbes*, c. 53.

Note the Aberdeenshire form, *their leens, ðir linz*:

"The Presbytery's ill enench their leens." W. Alexander, *Johnny Gibb*, c. 18.

By...lane is the predicative form:

"Robes and foot-mantles that wad hae stude by their lane wi' gold brocade." Scott, *II. of Midlothian*, c. 4.

"Is he by his lane?" S. R. Crockett, *Men of the Moss Hags*, c. 4.

26. *Interrogative pronouns.* "Who" = *wha*, **ma:**, **mq:**; *whae*, **me:**; *fa*, **fa:** (Northern).

"'Folks says sae,' replied the bard. 'Wha says sae?' she pursued." R. L. Stevenson, *Weir of H.*, c. 6.

"'What mistress do I forget? whae's that?' she pursued." Scott, *Rob Roy*, c. 6.

"Fa wud ken fat ye wud be at!" W. Alexander, *Johnny Gibb*, c. 16.

The accusative form is *wham*:

"Wham sal I lippen, O Lord, wham but thee?" H. P. Cameron, Sc. version of the *Imitatio Christi*, c. 45.

But in ordinary dialect no change is made for the accusative.

The possessive form is *whas(e)*, **ma:z**, **mq:z**, **me:z**. In place of the possessive a periphrasis is common:

Whas is this? = "Whose is this?"

Wha is aught the wean? = "Whose is the child?" *Wha belongs this hoose?* = "Whose house is this?"

"Which" takes the forms *whilk*, **mlk**; *quhilk* (archaic); *filk*, **flk**; *full*, **fl** (Aberdeen).

"'An' filk o' them wud be warst likein?' inquired Mains." W. Alexander, *Johnny Gibb*, c. 23.

The form *whit yin* = "which" is very common: "Whit yin will ye tak?"

"What" takes forms *whit*, **mlt**; *fat*, **fat** (Northern):

"'Maw, whit's the name o' thon spotit yin?' cried Macgregor." J. J. Bell, *Wee Macgregor*, c. 2.

"'An' fat ither lessons wud ye like to tak?" W. Alexander, *Johnny Gibb*, c. 15.

Note the forms *whatten*, **'matən**, *whatten a*, *whatna*, *what'n*, *fatten* (Northern): all worn-down forms of "what kind of?":

"'Whatna hummeldoddie o' a mutch hae ye gotten?" Ramsay, *Reminiscences*, c. 4.

"'But whaur will ye be the morn, and in whatten horror o' the fearsome tempest?" R. L. Stevenson, *Weir of H.*, c. 8.

"When it was announced that Mr Thomas Thomson was dead, an Aberdeen friend of the family asked, 'Fatten Thamas Tamson?'" Ramsay, *Reminiscences*, c. 5.

27. *Relative pronouns.* *That*, **ðat, ðæt**; 'at, **at, æt**; 't, **t**. The idiomatic relative pronoun in Sc. is *that*, taking the forms 'at, 't, and often being omitted even when nominative of a clause:

"My Maggie's no ane 'at needs luikin' efter." G. Macdonald, *David Elginbrod*, I, c. 6.

"Yon's a snippit horsie 't was i' the secont pair—yon young beastie." W. Alexander, *Johnny Gibb*, c. 15.

The relative is sometimes omitted along with the auxiliary *have*:

"There's no mair than twa acre seen the ploo." Ian Mac-laren, *Days of A. L. S.*, "Milton's Conversion."

An idiomatic possessive for this relative is got by adding "his," "her" or equivalents:

"That's the man 'at's hoose was brunt."

Wha, *whae*, *quha*, *fa*, and oblique forms. The dialect forms of "who," *wha*, *fa* (Northern) are used as relative pronouns (masc. and fem.) in rhetorical prose and in poetry.

"Scots, wha hae wi' Wallace bled." Burns.

Wha and *wham* are not, however, modernisms, for they occur in the forms *quha* and *quham* frequently in Middle Scots:

"(He) hid his blisfull glorious ene
To se quham angellis had delyt."

Dunbar.

"Ane hasty hensure callit Hary
Quha wes ane archer heynd."

Chryst's Kirk.

But *quha* and *quham*, as relatives, never passed into popular speech. The relative is always "that," "'at." In Middle Sc. *quha* was often used for "he who" or "they who": in modern speech = "him that" or "them that." "Them that fin's, keeps."

Oblique cases, *whase*, *wham*, are found in poetry and prose, especially where tinged by biblical phraseology:

"The Holy Ghost, whase temple we sud be, is wranged forby." G. Macdonald, *Alec Forbes*, c. 85.

"Scots, wham Bruce has aften led." Burns.

The final *m* of the accusative is nearly always omitted in modern dialect usage.

*Whilk, quhilk, filk, **ailk, fìlk.***

The neuter of this relative takes the forms *whilk, quhilk, filk* (Aberdeen) and *whuch* ("fancy" Scotch):

"To ony body o' which they war jined members." G. Macdonald, *Alec Forbes*, c. 68.

"'They ca' them,' said Mr Jarvie, in a whisper, '*Daoine Schie*, whilk signifies, as I understand, "men of peace."'" Scott, *Rob Roy*, c. 28.

"And I tried to gie birth till a sang—the quhilk, like Jove, I conceived i' my heid last nicht." G. Macdonald, *Alec Forbes*, c. 84.

28. *Ilk, ìlk; ilkin, 'ìlkɪn*, as pronouns.

Ilk for "every one," used as a pronoun, is rarely found separately, without *ane*. Ramsay in his *Reminiscences*, c. 3, quotes the toast:

"May we a' be canty an' cosy,
An' ilk hae a wife in his bosy."

Murray, *Oxford Dictionary*, under "*Ilk*," mentions *ilkin* as in modern Scottish a frequent pronunciation of *ilkane*:

"Take ilkin a dog wi' ye."

Ilk, meaning "same," is found in the phrase "of that ilk" (proprietor of the estate from which the name has been taken, or *vice versa*):

"Young Earncliff, 'of that ilk,' had lately come of age." Scott, *Black Dwarf*, c. 1.

29. *Indefinite pronouns. Ane, en, jɪn, a body, ə 'bɒdɪ, or 'bʌdɪ; onybody, 'onɪbɒdɪ; a' body; naebody, 'nebɒdɪ.* The indefinite pronoun "one" takes the form *ane, en, jɪn*:

"Ane canna expect to carry about the Saut Market at his tail." Scott, *Rob Roy*, c. 34.

Note the plural "their" in association with *ane*:

"Eh, sirs! yon's a awfu' sight, and yet ane canna keep their een aff frae it." Scott, *Old Mortality*, c. 17.

The common indefinite term is *a body*:

"Weel, weel, a body canna help a bit idle thocht rinnin i' their heid." W. Alexander, *Johnny Gibb*, c. 47.

"Gin a body meet a body
Comin' through the rye,
Gin a body kiss a body
Need a body cry?" *Popular Song*.

"Anybody" is *onybody*:

"I might grane my heart out or onybody wad gie me either a bane or a bodle." Scott, *Antiquary*, c. 12.

"Everybody" is *a'body* (*a'* = "all"), **'a:bodɪ**, **'q:bodɪ**:

"Little wonder if a'body's talking, when ye make a'body ye're confidants." R. L. Stevenson, *Weir of H.*, c. 9.

"Nobody" is *naebody*:

"Naebody got onything by him, and mony lost." Ramsay, *Reminiscences*, c. 2.

30. *Equivalents of "anything," "nothing."*

"Anything," "aught," are usually represented by *ocht*, *ucht*, **oxt**, **axt**, although *onything* is also in use:

"She whiles fetches ocht that there may be for us." S. R. Crockett, *The Tutor of Curlywee*.

"Well! weel! I didna mean onything." G. Macdonald, *Alec Forbes*, c. 2.

Of *ocht*, a stronger form is *ucht* or *ocht* (anything whatever):

"Johnny got something very like crusty, and said he 'kent nedder aucht nor ocht aboot it.'" W. Alexander, *Johnny Gibb*, c. 6.

"Anything whatever" may also be rendered *ocht* or *flee* (Aberdeen):

"There's nae occasion for you to say ocht or flee." W. Alexander, *Johnny Gibb*, c. 36.

Naething is the Sc. equivalent of "nothing":

"Naething should be done in haste but gripping fleas." Sc. Proverb (A. Cheviot, p. 261).

Not a haet is the equivalent of "nothing":

"There's not a haet that happens at the Gourlays but she clypes." G. Douglas, *H. with Green Shutters*, c. 21.

CHAPTER IV

ADJECTIVES

31. *Cardinal numerals.*

ane, en , jɪn , jɪn	ten, tɛn	thretty, 'θrɛtɪ
twae, twɑː , twɔː : twae,	eleeven, ə'livən	forty, 'fɔrtɪ
tweː	twal, twal	fifty, 'fɪftɪ
thrie, θriː	thretteen, 'θrɛtɪn	saxty, 'saksɪ
fower, 'fauər	fowrteen, 'fauɹtɪn	seeventy, 'sivntɪ ,
fyve, faiɪv	fyfteen, 'fɪftɪn	'sevəntɪ
sax, saks	saxteen	auchty, 'aɪtɪ , 'extɪ
seeven, 'sivən ; saiven,	seeventeen	ninety, 'nəintɪ
'sevēn	auchteen	hunner, 'hunɹər
aucht, aɪt ; aicht, ext	nineteen	thoosand, 'θuːzənd ,
nine, nəin	twenty, 'twɪntɪ	θusnt

32. *Idiomatic uses of cardinals.* *Ae*, **eː**, or *yae*, **jeː** (one), is the form of the cardinal before a noun:

"It canna be but that in the life ye lead ye suld get a Jed-dart east ae day suner or later." Scott, *Rob Roy*, c. 36.

"If it's sae graun' to listen to yae minister on Sabbath, what maun it no' be to hear a dizzen a' at yince?" S. R. Crockett, *Trial for License by the Presbytery of Pittscottie*.

The tae is used for "the one." Here the ending of the O.E. neuter form of the definite article (demonstrative) survives, attached to the second word (*the tae* = "that ae"). See Ph. 217 (*e*).

"The tae half o' the gillies winna ken." Scott, *Rob Roy*, c. 34.

Twa three is a phrase implying "some," "a few":

"Atweesh the shou'ders o' twa three o' them." W. Alexander, *Johnny Gibb*, c. 18.

33. *Idiomatic compounds and phrases formed with cardinal numerals.* "Twelvemonth" is *towmon*, *towmond*, *towmont*, **'taumənd**, **'taumənt**:

"Hoot, I haena been in Aberdeen this three towmons." W. Alexander, *Johnny Gibb*, c. 27.

Twal hours, **twal uirz**, is the midday meal or dinner; *four-hours*, **faur uirz**, is the afternoon meal or tea:

"I thought ye would hae had that o'er by twal hours." Galt, *Sir A. Wylie*, I, c. 10.

"So I'll thank ye to get me a mutchkin of strong yill and a cooky, which will baith serve me for fourhours and supper." *Ib.*, c. 12.

Twasome, *threesome*, *foursome*, combinations of two, three, or four persons, e.g. players at golf. In a "Scotch foursome" two players have one ball against the other two players, and strike it in turn.

34. *Ordinal numerals*. The terminal *-t* after cardinals takes the place of *-th* in ordinary dialect:

"Ye ken he's in the foort class." W. Alexander, *Johnny Gibb*, c. 10.

"Syne he read the twenty-third and fourt psalms." G. Macdonald, *Alec Forbes*, c. 85.

"The places is to be set aboot the twenty-foift." W. Alexander, *Johnny Gibb*, c. 34.

"'The boady of the saxt,' pursued Kirstie, 'wi' his head smashed like a hazelnit.'" R. L. Stevenson, *Weir of H.*, c. 5.

"...and begnd, or ever I kent, to sing the hunner and saivent psalm." G. Macdonald, *Alec Forbes*, c. 45.

35. *Uses and forms of* "this," "these." "This" is sometimes used as a plural:

"That self sam ministeris: this speichis: this wemen": Spalding's *Historie* (17th century).

Also in modern use in the N.E.:

"I'll knock aff some o' that loons' heids." "This twa three notes." Greig, *Mains's Wooing*.

"These" is *thir* (O.N. *ðeir*; found in M.E. as *ðir*, *ðer*):

"'þir wurdcs,' he sayd, 'er all in vayne.'" *Death of St Andrew*.

"'Thir kittle times will drive the wisest o' us daft,' said Niel Blane." Scott, *Old Mortality*, c. 19.

But "these" is sometimes *thae*:

"They hae been a sad changed family since thae rough times began." Scott, *Old Mortality*, c. 36.

36. *Uses and forms of* "that," "those." "That" is *yon, thon*:

"'Yon divot 'at ye flang aff o' Luckie Lapp's riggin,' said Curly, 'cam richt o' the back o' my heid.'" G. Macdonald, *Alec Forbes*, c. 20.

"Thon taible't's jist fu' o' nits." J. J. Bell, *Wee Macgregor*, c. 1.

"Those" is *thae*:

"'Upon my conscience, Rose,' ejaculated the Baron, 'the gratitude o' thae dumb brutes, and of that pair innocent, brings the tears into my auld een.'" Scott, *Waverley*, II, c. 35.

"Are there really folk that do thae kind o' jobs for siller?" Galt, *Sir A. Wylie*, I, c. 30.

That is found in place of the plural "those" (a North country idiom):

"To mizzour aff some o' that bits o' places." W. Alexander, *Johnny Gibb*, c. 30.

"Keep awa' fae the edges o' that ooncanny banks." W. Alexander, *Johnny Gibb*, c. 5.

"Those" takes the form *them* when used pronominally:

"Them that buys beef buys banes, as the aul' by-word says." W. Alexander, *Johnny Gibb*, c. 25.

37. *Indefinite adjectives.* "Other" is *ither, 'iðər; tither, 'tɪðər*. *The tither, the tother, ðə 'tɪðər* are used for "the other":

"Ance I thoct to gang across to tither side o' the Queensferry wi' some ither folks to a fair." Ramsay, *Reminiscences*, c. 5.

"The probang we had the tither nicht." W. Alexander, *Johnny Gibb*, c. 32.

Note the combination "*the tane or the tither*," "the one or the other":

"It was the tane or the tither o' them, I am sure, and it maks na muckle matter whilk." Scott, *H. of Midlothian*, c. 11.

The combination *tane...tother* is also used:

"And the 'did promise and vow' of the tane were yokit to the end o' the tother." Scott, *Old Mortality*, c. 37.

The combination *tae...ither* is also found: here the use is adjectival, not pronominal:

"I'se warrant it was the tae half o' her fee and bountith, for

she wanted the ither half on pinner and pearlins." Scott, *Old Mortality*, c. 14.

38. *Equivalents of* "every," "each." "Every" or "each" is *ilk*, *ilka*:

"Ilk lass takes her leglin, and hies her away." Jane Elliott, *Flowers of the Forest* (Song).

"Ilka land has its ain land law." Scott, *H. of Midlothian*, c. 28.

"That will be just five-and-threepence to ilka ane o' us, ye ken." Scott, *Antiquary*, c. 16.

"In ilka-day meals, I am obligated to hae a regard for frugality." Galt, *Sir A. Wyllie*, I, c. 30.

"What did ye do with your ilka-days claise (everyday clothes) yesterday?" Scott, *H. of Midlothian*, c. 15.

"Every" is *a'kin*, *'a:kin*, or *'a:kəin*:

"Wi a'kin kind of things." Child's Ballads, *Lady Maisry*, st. 2, p. 128.

The phrase, *the piece*, takes the place of "each" (used pronominally):

"We hed a gweed stoot stick the piece." W. Alexander, *Johnny Gibb*, c. 18.

"Each" as a pronoun or its equivalent is not found colloquially before "other" (*ither*) after verbs:

"I thoct we understood ither on that matter." Gilmour, *Pen Folk*, c. 8.

39. *Uses of* "severals," "antrin," "orra."

"Several," *'sevrəlz*, takes a plural in -s:

"There's severals 'll hae to gae yet." W. Alexander, *Johnny Gibb*, c. 30.

"Occasional" is *antrin*, *'antrɪn*; *tantrin*, *'tantrɪn*; *antrant*, *'antrənt*:

"Pop the proverb in yer pooch
An tak an antrin read."

T. W. Patterson, *Auld Scots*.

"Extra" or "odd" is *orra*, *'ɔrə*:

"Sanders was little better than an 'orra man' and Sam'l was a weaver." J. M. Barrie, *A. L. Idylls*, c. 8.

"Had a whin kegs o' brandy in them at an orra time." Scott, *Guy Mannering*, c. 9.

40. *Forms of "such."* "Such" is *sic*, **sɪk**; *siccan*, **'sɪkən**; *sich* ("genteel Sc."), **sɪtʃ**; *siclike*, **'sɪkləɪk**, *siccan-like*:

"Sic a man as thou wad be, draw thee to sic companie." A. Cheviot, *Proverbs*, p. 298.

"And siccan a breed o' cattle is not in any laird's land in Scotland." Scott, *Waverley*, I, c. 36.

"That lady, holding up her hands, exclaimed, 'Sich vulgarity.'" J. J. Bell, *Wee Macgreegor*, c. 13.

"'I like na siccan work,' said some." S. R. Crockett, *Accepted of the Beasts*.

"Such" in the form *sic*, *siclike*, is sometimes used without a following noun:

"I could hae carried twa sic then." Scott, *Antiquary*, c. 33.

"I wonder how ye can be fashed wi' siclike." Galt, *Sir A. Wylie*, I, c. 18.

Siclike may follow its noun:

"They're forced...to bide about the Broch, or some gate siclike (method of that kind)." W. Alexander, *Johnny Gibb*, c. 14.

"Such as" is usually represented by "the like o'":

"Fan the like o' 'im's amo' them (when such as he are among them)." W. Alexander, *Johnny Gibb*, c. 23.

41. *Uses of "pickle," "puckle," "mair," "mae," "mickle," "muckle."* "Some" or "a few" is sometimes represented by *puckles*:

"Nane but puckles o' the gentry gets 't deen in ae Sunday." W. Alexander, *Johnny Gibb*, c. 16.

A *puckle*, **pʌkl**, or a *pickle*, **pɪkl**, is used of "a few," both for quantity and number:

"The laird has a puckle fine stirks i' the Upper Holm park." W. Alexander, *Johnny Gibb*, c. 11.

"A pickle's no missed in a mickle." A. Cheviot, *Proverbs*, 22.

"More" is *mair*, **meɪr**, or *mae*, **meɪ**, *mair* being originally of quantity and *mae* of number:

"And what mair me than another?" Wilson, *Tales B.*, "Roger Goldie's Narrative."

Mickle, muckle, meikle are all forms of "much":

"Muckle coin, muckle care." A. Cheviot, *Proverbs*, p. 254.

"I couldna hae thought he would hae done so meikle for me already." Galt, *Sir A. Wylie*, I, c. 25.

Consequently the proverb as quoted, "Many a mickle makes a muckle" is tautological nonsense. The proper rendering is "Mony a pickle makes a mickle."

42. *Some common comparatives and superlatives.* The comparative of *ill* is *waur* (worse), **wa:ɹ**:

"I maun gae and get Rashleigh out o' the town afore waur comes o' it." Scott, *Rob Roy*, c. 25.

The superlative of *ill* is *wurst*, **warst**, **warst**:

"Do you think that folk wad expect' onything o' me gin the warst came to the warst?" G. Macdonald, *Alec Forbes*, c. 4.

Muckle ("much" or "great") takes the comparative and superlative forms, *muckler*, *mucklest*.

"Muckler sooms to them that it wouldna be easy to uplift it fae again." W. Alexander, *Johnny Gibb*, c. 47.

The form *mae* ("moe" of Shakespeare's "Sing no moe ditties, sing no moe") is in use:

"Sal-alkali o' Midge-tail clippings,

And mony mae." Burns, *Death and Doctor Hornbook*.

"I might hae broken my neck—but troth it was in a venture, mae ways nor aye." Scott, *Waverley*, II, c. 30.

"Later," "latter" is *hinner*, **'hɪndər**, *hint*, **hɪnt**:

"There's a heap o' judgments atween this an' the hinner en'." G. Macdonald, *Alec Forbes*, c. 60.

"It happened at the hint end o' herveest" (Sth.).

"Latest," "last" is *hinmost*, **'hɪnməst**:

"My father's hinmost words to me was, 'It's time eneuch to greet, laddie, when ye see the aurora borealis.'" J. M. Barrie, *The Little Minister*, c. 26.

"Lowest" is *nethmost* (*neth* = "beneath"):

"Ye've keepit me sittin wyte in ye till the vera nethmost shall o' the lamp's dry." W. Alexander, *Johnny Gibb*, c. 14.

"Uppermost" is *boonmost* or *bunemost* (boon, bune = "above"),
'bynmost :

"'O, quo' the boonmost, 'I've got a het skin.'" Chambers,
Popular Rhymes, p. 33. (W.)

Also *eemest*, *unist*, *yimost*, **'imøst**, **'jimøst**, O.E. *ȳmest*,
 Gothic *aáhumists*:

"Three feet eemist, cauld an deed,
 Twa feet nothmest, flesh an bleed."

Gregor, *Folk-Lore* (1881, p. 79).

"Innermost" is *benmost*, **'benmøst** :

"While frightened rattons backward leuk,
 And seek the benmost bore." Burns, *Jolly Beggars*.

43. *Free use of "-est."* The termination *-est* for the superlative of adjectives is used more freely in Scottish dialect than the standard usage allows. A phrase like, "An incident of the most extraordinary kind happened," would be rendered, "The awfu'estlike thing happened."

"Ye wad spoil the maist natural and beautifaest head o' hair in a' Freeport." Scott, *Antiquary*, c. 10.

44. *Special comparative uses.* *Auld* and *young* are used in the sense of "eldest," "youngest" (Wright, *Grammar*, p. 269). He compares this usage with *auld* = "first," "best," found in East Anglia, especially in the vocabulary of bowls and other games.

45. *Some intensive forms* = "very." The adjective "gay," usually in the forms *gey*, **gəi**, *geyan*, **'gəian**, or *gye an'*, is freely used to modify or intensify:

"'Ay,' replied Andrew, 'they're gay and heigh.'" Galt, *Sir A. Wylie*, I, c. 13.

"Lily's juist ower saft-hearted, and she hes a gey lot o' trimmies tae deal wi'." Ian Maclaren, *Days of A. L. S.*, "A Servant Lass," c. 1.

"My God, aye, it's a geyan pity o' me." G. Douglas, *House with Green Shutters*, c. 12.

Braw and is sometimes used in the same way:

"That loft above the rafters, thought the provident Wilson, will come in braw and handy for storing things." G. Douglas, *H. with Green Shutters*, c. 10.

CHAPTER V

VERBS

46. *Inflections of the Present Tense Indicative.* In ordinary speech the termination *-s* is sometimes added to the 1st pers. sing., especially of habitual action: or when the present is used for a dramatic past: or when a relative pronoun is the subject of the verb:

"I rises ilka day at sax." Murray's *Dialect of the Sth. Counties*, p. 214.

"Aa hears a reis'le at the doar an' thynks aa, quhat can that bey." *Ibid.*

"I heard the clatter o' them an' *throws* on my waistcoat." W. Alexander, *Johnny Gibb*, c. 18.

"It's me at comes first."

Occasional examples are found in Middle Sc.:

"Qnhilkis I obleissis me to redelevyr." *Stirling Records*, 1638.

The St. termination *-t* is not found in the 2nd pers. sing. pres. indic.; e.g. *thou wilt, thou sings, thou's* for "thou wilt," "thou sing'st," "thou hast":

"Thou'll break my heart, thou bonie bird,

That sings upon the bough." Burns, *Bonnie Doon*.

"Wee, modest, crimson-tipped flow'r,

Thou's (hast) met me in an evil hour."

Burns, *To a Mountain Daisy*.

With noun subjects, not pronouns, the verb has *-s* in the plural pres. indic.:

"Yet he downa gang to rest, for his heart is in a flame,

To meet his bonnie lassie when the kye comes hame."

James Hogg (Song).

But the pronouns *we, ye, they*, are followed by the uninflected form as in standard usage, unless separated from the verb by intervening words:

You anes a' says that.

You at comes last, jist gets the same.

It's his at kens fine.

47. Note the idiom common in Mid and Sth. Sc.

the're = there is,

they wur = there was.

"O! Paw, there a wee doug ootbye, an its worryin' my hat."

J. J. Bell, *Wee Macgregor*, c. 10.

Dhay wur nay pailin', yee see.

"There was no fence, you see."

Wilson's *Lowland Scotch*, p. 123.

48. *Marks of the preterit in weak verbs.* The past tense indic. takes *-it*, *-et*, or *-t* for all numbers and persons¹, but see Ph. §17 and Gr. App. D:

"Dinna mind me, Paitrick, for a' expekit this." Ian Maclaren, *Brier Bush*, "Doctor of Old School," c. 4.

"He juist nippet up his verbs...First in the Humanity, and first in the Greek, sweepit the field." Ian Maclaren, *Brier Bush*, "Domsie," c. 2.

49. *The present participle and gerund.* The present participle used to end in *an(d)*:

"Upon Grene Lynton they lyghted dowyn,

Styrande many a stage."

Child's Ballads, *Battle of Otterburn*, p. 387.

"An' ding me na by, i' yer bleezan torne." Psalm vi. 1, P. H. Waddell's Translation.

The Participial termination "*an(d)*" and the Gerund ending in *yng*, *yne*, *ene* were confused in most of the Sc. dialects after the sixteenth century and are now written *in*, **in**, **en**. In the dialects of the Sth. Counties and Caithness, the distinction is still maintained.

"Thay war dansand aa thruw uther (durch einander) an' syc dansin' aa never saa afuore; hey beguid a-greitin, but feint o' eane kænnd quhat hey was greitand for; syc ongangin's as yr gaan' on yonder." Murray, *Dialect of the Southern Counties*, p. 211.

¹ The connecting vowel is dropped when the verb ends in any consonant except **t**, **p**, **k**, **d**, **b**, **g**. After an accented vowel **d** (instead of **t**) is more common in the Mid and Sth. dialects as also after a liquid or nasal.

“He’s fond o’ gutterin aboot.”

“He’s aye gutteran aboot.”

Warrack, *Scots Dialect Dictionary*, Introduction, p. 21, and Ph. § 54.

50. *Use of the progressive form.* The progressive form of the verb, first person sing., formed with the verb “to be” and the present participle, is used colloquially in making deliberate statements, where standard usage employs the simple verb:

“‘My feth, sir,’ said Archy, ‘I’m dootin’ that it’s sic exercise as them that’s engaged in’t ’ll no like vera weel.’” Wilson, *Tales B.*, “Blacksmith of Plumtree.”

“‘Ye’ll have ye’re ups and downs like me, I’m thinking,’ he observed.” R. L. Stevenson, *Weir of H.*, c. 6.

A free use of this form of verb is a mark of Highland speech, where there is a flavour of deliberateness:

“I was never knowing such a girl, so honest and beautiful.” R. L. Stevenson, *David Balfour*, c. 21.

“I was to be carrying them their meat in the middle night.” *Ibid.*

51. *The use of “on,” “ohn” with past participle or gerund.* The past participle of verbs is used with *on*, *ohn* (Northern Sc. only) to signify lack, deprivation or omission: e.g. *ohnbeen*, *ohned*, *ongrutten*:

“I’ll jist need to gang to my prayers to haud me ohnbeen¹ angry wi’ ane o’ the Lord’s bairns.” G. Macdonald, *Alec Forbes*, c. 44.

“I’m nae responsible to gae afore Sir Simon onhed my papers upo’ me.” W. Alexander, *Johnny Gibb*, c. 42.

“I cudna ’a haud’n up my heid, Tam, nor been ongrutt’n” (*on* + p. part. of *greet*, to weep). W. Alexander, *Johnny Gibb*, c. 16.

This combination with *on*² is also common in Aberdeenshire usage with the gerund.

“Ye’ll nae gyang on tellin’s.”

¹ The prefix *on*, *oon*, is simply the Eng. *un*, and is not derived from the German *ohne*. George Macdonald’s spelling is misleading. In Early and Middle Sc. it is quite common, e.g. Blind Harry’s *Wallace*, vii, 1228: “Onchangit hors throuch out the land thai rid.”

² This infinitive (or gerund) in *ing* (*ən*) may be heard in N.E. Scotland after

So in Mid. Sc.:

"Sa mony as the bot wald hauld on drawning thame sellffis." Pitscottie, *Chronicles of Scotland*, S.T.S. Ed. II, 122.

52. *Special negative forms.* Note the negative *-na* (not), **ne** and **ne**, used with verbs; *winna*, **'wɪnnə** (will not), *sanna*, **'sannə** (shall not), *canna*, **'kannə** (cannot), *maunna*, **'mannə** (must not), *dinna*, **'dɪnnə** (do not), *daurna*, **'da:rnə** (dare not), *sudna*, **'sʌdnə** (should not), *binna*, **'bɪnnə** (be not), *haena*, **'henə** (have not), *comesna*, **'kʌmznə** (comes not), *downa*, **'daʊnə**, etc.:

"I ken naeboddy but my brother, Monkbarne, himsell wad gae through the like o' 't, if indeed it binna you, Mr Lovell." Scott, *Antiquary*, c. 11.

"Yet still she blushed, and frowning cried, 'Na, na, it winna do; I canna, canna, winna, winna, maunna buckle to.'" Popular Song, "Within a Mile of Edinburgh Town."

"I couldna dee less nor offer to come wi' 'im." W. Alexander, *Johnny Gibb*, c. 46.

Downa do is used of a refusal:

"But downa do comes o'er me now,

And, oh, I find it sairly."

Burns, *The Deuk's Dang O'er my Daddie*.

In Aberdeenshire *-na* sometimes takes the form *-nin* with *am*, **'aɪnnɪn**, *wus*, **'wʌznɪn**, *div*, **'dɪvɪnɪn**, *mith*, **'mɪθɪnɪn**, used interrogatively (see "be," "do," "might").

53. *Auxiliary verbs. Forms and uses of "do"* (O.E. *dōn*). I, we, you, they, *dae*, **de:**, *du*, **dɒ:**, *div*, **dɪv**, *dinna*, **'dɪnnə**, *divna*, **'dɪvnə**, *divnin*, **'dɪvnɪn**:

Thou, he, she, it, *dis*, **dɪz**; *disna*, **'dɪznə**.

"And dae they feed ye tae?" H. Maclaine, *M. F. the P.*, p. 21.

"I divna ken wha's till preach." Ramsay, *Reminiscences*, c. 6.

on or *ohn*, but it is quite certainly an imitation of the infinitive after prepositions. The past participle is the original and *still the more common form*. In the N.E. *on* the preposition is pronounced **ɔn**; *on* or *ohn* in this particular usage is pronounced **on**, **un**, coming from an original *un*. The confusion may have begun when a number of verbs came to have the same form for the Past Part. and the Pres. Part. Thus in most Sc. dialects such couples as *falling*—*fallen*, *eating*—*eaten*, *holding*—*holden* are represented in each case by one pronunciation, viz. **'fa:ən**, **itn**, **ha:dn**. Examples of *un* + Past Part. may be found in O.E.

"But gin I dinna, my left leg dis." G. Macdonald, *Alec Forbes*, c. 16.

"Div ye mind what I said, 'There's something ahint that face.'" Ian Maclaren, *Brier Bush*, "Domsie," c. 2.

"If George Howe disna get to college, then he's the first scholar I've lost in Drumtochty." Ian Maclaren, *Brier Bush*, "Domsie," c. 1.

A form *div*, **dɪv**, *duv*, **dʌv**, is found in interrogative sentences, usually for the purpose of emphasis:

"Duv ye think I'm fleyt at her?" G. Macdonald, *Robert Falconer*, c. 5.

"Will ye say 'at ye div tak' thought, George?" G. Macdonald, *Alec Forbes*, c. 25.

The form *divnin*, **'dɪvnɪn**, is found (Aberdeen):

"'Divnin ye see the ships sailin' on't,' said the lassie." W. Alexander, *Johnny Gibb*, c. 2.

54. *Forms and uses of "do"* (O.E. *dugan*). The verb *dow*, **dʌu**, "can" must not be confused with "do" (O.E. *dōn*). Its past tense is *dought*, **dʌuxt**, *docht*, **dɔxt**, *dow'd*, **dʌud**.

"Ye'll make what speed ye dow." Galt, *Sir A. Wyllie*, I, c. 30.

"My lady didna dow (couldn't bear) to hear muckle about the friends on that side of the house." Scott, *Guy Mannering*, c. 39.

"Women are wilfu', and downa bide a slight." Scott, *H. of Midlothian*, c. 15.

"Beggars douna bide wealth." A. Cheviot, *Proverbs*, p. 55.

"Went home to St Leonard's Crag, as well as a woman in her condition dought." Scott, *H. of Midlothian*, c. 21.

"I docht na bide to hear yer bonnie name." G. Macdonald, *Alec Forbes*, "Last Wooing" (Song), c. 22.

"For he dow'd na see onybody want." Scott, *Old Mortality*, c. 37.

Note *downa do* = "can't be done," used as a noun-phrase:

"But downa do's come o'er me now,

And, oh, I find it sairly, O."

Burns, *The Deuk's Dang O'er My Daddie*.

55. *Forms and uses of "will."* "Will" takes the form *wull*, **wʌl**, **wɪl**; "will not," *winna*, **'wɪnnaə**, *wonna*, **wɔnnaə**; "would,"

wud, *wad*, **wad**, **wəd**, *wud*, **wɒd**; "would not," *wadna*, **'wadnə**, **'wədna**, *widna*, **'wɪdnə**, *wudna*, **'wɒdnə**:

"'Wonna she, Johnnie?' 'Ay wull she,' answered Johnnie, following his leader with confidence." G. Macdonald, *Alec Forbes* c. 9.

"How wad ye like when it cums to be your ain chance? as I winna ensure ye, if ye dinna mend your manners." Scott, *H. of Midlothian*, c. 4.

"His goodwife asked me if I widna hae my stockings changed." Wilson, *Tales B.*, "I Canna Be Fashed."

"The dragoons will be crying for ale, and they wunna want it." Scott, *Old Mortality*, c. 3.

"Wad it be a glorified timmer leg he rase wi', gin he had been buried wi' a timmer leg?" G. Macdonald, *Alec Forbes*, c. 3.

"Sic a wife as Willie had!
I wadna gie a button for her."

Burns, *Willie's Wife* (Song).

"Will" is the ordinary auxiliary form interrogative for the future tense; "shall I," "shall you" are not used. (But "I shall," "you shall," become *I'se*, *you'se*):

"'Will I have gotten my jo now?' she thought with a secret rapture." R. L. Stevenson, *Weir of H.*, c. 6.

56. Note frequent use of "will" in Sc. where omitted in St. usage, often to denote supposition:

"'I see somebody will have (has) been talking to ye,' she said sullenly." R. L. Stevenson, *Weir of H.*, c. 9.

Note the use of "will" with "can" to form a future tense in Mid and Sth. dialects:

"'That's my bairn!' said Kirstie rising, 'I'll can trust ye noo, I'll can gang to my bed wi' an easy hairt.'" R. L. Stevenson, *Weir of H.*, c. 8.

57. *Forms and uses of "shall."* "Shall" is found as *səl*, *sall*, **səl**, **səl**:

"My man sall hae his ain get, that sall he." G. Macdonald, *David Elginbrod*, c. 8.

Sul shortens to 'se, 's':

"I'se warrant he's do that, doctor." Brown, *Rab and His Friends*.

"That lad Cranstoun may get to the tap o' the bar, if he can; but tak my word for 't, it's no be by drinking." Ramsay, *Reminiscences*, c. 3.

"An' she's hae bite and sup wi' them." G. Macdonald, *Alec Forbes*, c. 6.

This explains Barrie's *sepad*, **sə'pad** = [*I'*] *se uphad* (uphold) "I shall maintain":

"I sepad it had been bocht cheap second-hand." J. M. Barrie, *Thrums*, c. 24.

"Should" is found as *suld*, **sald**, *sud*, **sad**:

"Wha suld come in but Pate Macready, the travelling merchant?" Scott, *Rob Roy*, c. 14.

"Bairns suld haud their tongues." G. Macdonald, *Robert Falconer*, c. 1.

"Ye sud learn to sing 't through." G. Macdonald, *Alec Forbes*, c. 21.

"Shall not" is found as *sanna*, **'sannə**; "should not" as *shouldna*, **'fudnə**, *sudna*, **'sədnə**:

"It sanna be the battle o' Culloden." Hogg, *Tales*. (W.)

"I sudna won'er." W. Alexander, *Johnny Gibb*, c. 8.

"I sanna be speerin the price o' them eenoo." W. Alexander, *Johnny Gibb*, c. 7.

58. *Forms and uses of verb "to be."* "Are" is found as *are*, *ir*, **ar**, **ər**, **ir**; "was" as *wes*, **wəz**, *wis*, **wɪz**. *was*, **wəz**, *wass*, **was** (Highland); "were" as *war*, **war**, pret. ind. pl. and pret. subj. sing. and pl.; "be not" as *binnu* ind. and subj.; "am not" as *amna*, **'amnə**, *amnin* (Aber), **'amnɪn**; "was not" as *wusnin* (Aberdeen), **'wəznɪn**; *dhay aar* and *dhur* = "there is" (Perthshire, Strathearn district):

"'Eh! ye crater!' said Robert, 'ir ye there efter a'?" G. Macdonald, *Robert Falconer*, c. 10.

"Yir trust wes mickle help tae him." Ian Maclaren, *Brier Bush*, "Domsie," c. 4.

"Wus ye sleepin' terrible soun', Jinse?" W. Alexander, *Johnny Gibb*, c. 3.

"'It wass like him to make all other men better than himself,' with the soft, sad Highland accent." Ian Maclaren, *Brier Bush*, "Domsie," c. 4.

"We ran like mad; but corn and byre war blazin'...." G. Macdonald, *Alec Forbes*, c. 21.

"But an' he war goodman o' Newtoon." W. Alexander, *Johnny Gibb*, c. 35.

"Afore it war weel gloam't." W. Alexander, *Johnny Gibb*, c. 40.

"Aw thocht I was to get oor ain toon; amnin aw?" W. Alexander, *Johnny Gibb*, c. 21.

"Mrs Saddletree looked after her, and shook her head. 'I wish she binna roving, poor thing.'" Scott, *H. of Midlothian*, c. 24.

"Dhur naybuddee in." Sir James Wilson, *Lowland Scotch*, p. 122.

"You are" becomes *ye'er*, **jiər**, *yer*, **jər**, *yir*, **jir**; "where are," *whaur*, **mɑːr**, *whare*, **mɑːr**:

"Yer richt, Dominie." Ian Maclaren, *Brier Bush*, "Domsie," c. 2.

"'Weel, yir wrang, Weelum,' broke in Marget." Ian Maclaren, *Brier Bush*, "Domsie," c. 1.

"Ha! whare ye gaun, ye crowlin ferlie?" Burns, *To a Louse*.

59. *Forms and uses of "have."* "Have" takes the forms *hev*, **hev**, *hae*, **he**, 'a, **ɑ**; "has not," *hesna*, 'hɛznə, *hisna*, 'hiːznə; "have not," *haena*, 'henə, *hinna*, 'hiːnnə; "had," *haed*, **hed**; "had not," *hadna*; "having," *haein*, 'hem; "had" (past pt.), *haen*, **hen**:

"Didna I say, 'Ye hev a promisin' laddie, Whinnie.'" Ian Maclaren. *Brier Bush*, "Domsie," c. 2.

"I hae no fear aboot her; she's a wise bairn." G. Macdonald, *Alec Forbes*, c. 2.

"Ye hae the best recht, Thomas, for hesna he been good to ye?" G. Macdonald, *Alec Forbes*, c. 45.

"We hac haen deaths in our family too." J. M. Barrie, *A. L. Idylls*, c. 8.

"Ye wudna not till 'a been taul'" (would not have needed to have been told). W. Alexander, *Johnny Gibb*, c. 33.

"He got up and said—'I haena time to stop.'" Wilson, *Tales B.*, "The Deserted Wife."

"Have" (*hae*, 'a) is constantly dropped after the auxiliaries "would," "should," etc. especially when followed by *-na*: see Ph. 217 (c):

"I would rather, having so much saved at the bank, paid the needful repairs myself." Galt, *A. of Parish*, c. 27.

"O, Tibbie, I hae seen the day Ye wad na been sae shy." Burns (Song).

Hae as an imperative signifies "take this" (cf. Fr. *tiens*):

"Hae, there's half-a-crown for boding so meikle luck to my Lord." Galt, *Sir A. Wyllie*, II, c. 29.

60. *Forms and uses of "may" and "might."* "Might" is *nicht*, **mɪxt**, *mith*, **mɪθ** (Aberdeen): "might have" is *nichtu*, *nicht av*, **'mɪxtəv**, *mitha*, **'mɪθə** (Aberdeen); "might not" is *nichtna*, **'mɪxtnə**, *mithnin*, **'mɪθnɪn** (Aberdeen):

"But twa or three might gang by my door and cross to Jamie Mitchell's yonner." G. Macdonald, *Alec Forbes*, c. 4.

"Gin ye hae nae regaird for yersel', ye mith hae some for yer family, peer things." W. Alexander, *Johnny Gibb*, c. 20.

"Mitha been wi' ye!" W. Alexander, *Johnny Gibb*, c. 20.

"But mithnin he dee (do) wi' the less coontin?" W. Alexander, *Johnny Gibb*, c. 10.

The present *may* is usually the equivalent of "can," a survival of its early signification, O.E. and M.E.:

"Ye may be luikin for me hame afore sindoon the morn's nicht." W. Alexander, *Johnny Gibb*, c. 1.

61. *Forms and uses of "can."* "Can not" is *canna*, **'kannə**; "could" is found as *eud*, **kʌd**, N.E. **kwɪd**, "could not" as *couldna*, **'kudnə**, *eudna*, **kʌdnə**, *cwidna*, **'kwɪdnə** (N.E.).

"Ye canna be fashed! Can ye no?" Wilson, *Tales B.*, "I Canna be Fashed."

"I couldna weel see." Scott, *H. of Midlothian*, c. 15.

"Weel, eudna ye pit it oot at five per cent.?" G. Macdonald, *Alec Forbes*, c. 6.

"Can," "could" are used after the auxiliaries "will" and "have" in place of "be able," "been able": but not in the Northern dialects.

"They haena cuid geate ane." "If we haed cuid cum." Murray, *D. S. C. Sc.*, p. 216.

"He'll no can hand doon his heid to sneeze, for fear o' seeing his shoon." Scott, *Antiquary*, c. 26.

62. *Forms and uses of "maun," ma:n, man, man, mæn.* "Must" is replaced by *maun*, *mun*; "must not" by *maunna*, *mauna*, *manna*:

"A' body maun sit still and listen to him, as if he were the Paip of Rome." Scott, *H. of Midlothian*, c. 8.

"They are all gentle, ye mun know, though they ha' narra shirt to back." Scott, *Rob Roy*, c. 4.

"Hout, tout, neighbor, ye maunna take the warld at its word." Scott, *H. of Midlothian*, c. 12.

"An' ye manna speak muckle." *Scottish Review*, July 23, 1908, "A Black Day."

63. *Forms and uses of "dare."* "Dare" is *daur*, **dq:r**, *daar*, **da:r**: negative, *daurna*. Past *durst*, **durst**; negative, *durstna*; *daur't*, *daur'd*; when followed by a noun, the past tense is *daur'd*, **da:rd**, **dq:rd**. (Used also in compound tenses—"Wull ye daar gang? They wadna daar cum; Yf wey haed durst beyde onie langer." Murray, *D. S. C. Sc.*, p. 217.)

"Show me a word Saunders daur speak, or a turn he daur do about the house...." Scott, *Antiquary*, c. 26.

"O luve will venture in, Where it daur na weel be seen." Burns, *The Posie*.

"He should been tight that daur't to raize thee, Ance in a day." Burns, *The Auld Farmer's New Year Salutation to His Auld Mare, Maggie*.

64. *Forms and uses of "owe," "ought."* "Owe," "ought" take the forms *awe*, **q:**, *aa*, **a:**, *o'*, **o:**, *aucht*, **ox**t, **ax**t. Of *aucht* Murray remarks (*D. S. C. Sc.*, pp. 217-8):

"The past participle apparently occurs in the difficult idiom, 'Quheae's aucht that?,' often 'Quheae's owcht that?,' contracted

'Quheae's *aa* that?', 'Quheae's *o*' that?', Whose is that?, Who owns that?...The second meaning given to *āgan* by Bosworth would allow us to construe *Quheae's aucht that?* as *Who is made to possess that?* Who has the right to that?, or To whom does that belong?"

Thus *indebtedness* and *possession* have got mixed up, as in the English "owe" and "own":

"When I was passing along the sea-front of a fishing village in Fife, I heard a stalwart matron ask her gossip at the next door, 'Whae's aucht them?'—that is, who owns them, or has charge of them?" A. Geikie, *Scottish Reminiscences*, c. 14.

"For us and for our stage should ony spier,

'Whase aucht thae chieles maks a' this bustle here?'"

—that is, who is responsible for. Burns, *Prologue, for Mr Sutherland's Benefit Night*, Dumfries, 1790.

"Gin ye awe the siller, ye maun pay't, man." G. Macdonald, *Alec Forbes*, c. 90.

"Wha's aucht this?" (Who is the owner of this?) G. Macdonald, *Alec Forbes*, c. 32.

"That schochlin' cratur, Bruce, is mintin' at roupin' the mistress for a wheen siller she's aucht him (owing him)." G. Macdonald, *Alec Forbes*, c. 89.

".....As gin she aucht (owed) you anything for rent." G. Macdonald, *Alec Forbes*, c. 83.

"He wuntit to ken immediately fat was aughtin you for fat ye laid oot upo' that place at the Ward." W. Alexander, *Johnny Gibb*, c. 45.

"Ilk ane wi' the bit dribbles of syndings in it, and a paper about the neck o't, to show which of the customers is aught it." Scott, *St Ronan's Well*, c. 2.

65. *Forms and uses of* "behoved." *Bud*, **bād**, *bood*, **bud**, or *bude*, **byd**, *but*, **bat** (behoved), *buit*, **byt**. In the N.E. *beed*, *beet* = **bid**, **bit**. Used both for present and past tense formation, like "ought" and "should," but mostly as a preterit: "thought good," "decided to," "to be under moral compulsion"; "have reason":

"It's a strang tow 'at wad haud or bin Dawvid, whan he

considers he bud to gang, an' 'twere intill a deil's byke." G. Macdonald, *David Elginbrod*, 1, c. 14.

"So afore they could let him gang, they bood examine him on the Hebrew an' Latin." S. R. Crockett, *Trials for License by the Presbytery of Pitscottie*.

"How did she come home then?" "She bude to come hame, man." G. Macdonald, *Alec Forbes*, c. 91.

"And like a bairn, I but to gang wi' him." R. L. Stevenson, *David Balfour*, c. 15.

"Richt or wrang aboot the women, I bude to ken mair aboot the men nor ye do." G. Macdonald, *Alec Forbes*, c. 73.

"For tricks ye buit be tryin'." R. Fergusson, *The Election*.

"He beed a' be thocht saucy." W. Alexander, *Johnny Gibb*, c. 28.

Note a preterit form *I boost*, *I buist*, *I byst*, as if from a present form *I boos*. In changing from the impersonal *it boos me*, "it behoves¹ me," to the personal form, the "s" of the third person singular seems to have been retained, and to have been preserved in this preterit form:

"Or, faith! I fear that with the geese,
I shortly boost to pasture
I' the craft some day."

Burns, *A Dream*.

"He beside himsel' buist be." Quinn, *Heather Lintie*. (Dumf.) (W.)

66. *Forms of "need."* "Need" has a past tense *not*, past part. *not*:

"He not naething but jist the chyne an's poles." W. Alexander, *Johnny Gibb*, c. 9.

"An' ye hed been wi' her, like Tam an' me, ye wudna not till 'a been taul' that there's nae the marrow o' 'er atween this an Tamintoul." W. Alexander, *Johnny Gibb*, c. 33.

¹ The standard form "behoved," discarded as a personal verb south of the Tweed after the year 1500, continued to be used in literature by Sc. writers. The *New English Dictionary* gives an example from the historian Robertson, and the following from Sir William Hamilton:

"He behoved...clearly to determine the value of the principal terms." *Discourses* (1853).

67. *Forms and uses of "let."* "Let" is *lut*, **lat**, **læt**, p. tense *loot*, **lut**, **lyt**, *leet*, **lit**; p. part. *looten*, '**lutən**, '**lytən**, *latt'n*, '**latən**, *luttēn*, **latən**:

"But I wud not *latt'n* them say't." W. Alexander, *Johnny Gibb*, c. 19.

"'Indeed, doctor,' said the honest woman, 'I loot the brandy burn as lang as I dought look at the gude creature wasting itsell that gate.'" Scott, *St Ronan's Well*, c. 7.

"That nae only never laid a han' till't, but maybe never hardly leet their een see't." W. Alexander, *Johnny Gibb*, c. 44.

"...When she gangs luikin aboot for a pirn or a prin that she's lootēn fa'." G. Macdonald, *Alec Forbes*, c. 44.

Phrases: lat licht (to let it be known, to disclose a fact), *lat at* (to attack), *lat sit* (to leave alone, or leave off); *lat-a-be* (adverbially="and not really"), *gae-luttin* ("letting-go" or "bankruptcy"):

"An' fan maister MacCassock loot licht that he was thinkin' o' buyin' the furniture to the mause." W. Alexander, *Johnny Gibb*, c. 46.

"Lat sit, an' gang an' luik for that puir doited thing." G. Macdonald, *Alec Forbes*, c. 2.

"Jist sit doon there, and carry on frae whaur ye loot sit." G. Macdonald, *Alec Forbes*, c. 70.

"...Speaks as if she were a prent buke, let-a-be an old fisher's wife." Scott, *Antiquary*, c. 39.

"Dawvid...lats at him fanever they meet." W. Alexander, *Johnny Gibb*, c. 23.

"An'ro (Andrew) Lanchofts was jist at the gae-luttin, and wud lickly need to gi'e up the chop a' thegither ere lang." W. Alexander, *Johnny Gibb*, c. 29.

68. *Use of "gar" for causative purposes.* *Gar*, **gar**, *ger*, **ger**, to "cause," "make"; p. tense *gart*, *gert*; p. part. *gart*, *gert*:

"Ah! gentle dames! it gars me greet
To think how mony counsels sweet,
How mony lengthened, sage advices,
The husband frae the wife despises."

Burns, *Tam O'Shanter*.

"He has rendered no account of his intrusions, but I'll gar him as gude." Scott, *Redgauntlet*, c. 23.

"The sacristan...speaks as if he would ger the house fly abroad." Scott, *Monastery*, c. 8.

69. "*Begood*" for "began." "Begin" has the odd preterit form, *begood*, **bə'gud**, *begude*, **bə'gyd**, *begouth*, **bə'guθ**, seemingly by analogy with *cud*, *sud*, *bude*:

"But he begood to dwine in the end of the year." Ian Maclaren, *Brier Bush*, "Domsie," c. 3.

"But, after a while, I begude an' gaed through twa or three bits o' reasonin's about it." G. Macdonald, *David Elginbrod*, I, c. 13.

70. *Some Impersonal Verbs*: *leeze me*, **lizz mi**, *like*, **ləik**, *fell*, **fel**, *worth*, **warθ**, *weels me on*, *weels me o'*, **wilz mi o**, etc.

Leeze me (leif is me) often followed by *on*. "I am fond of," "blessings on!"

"Leeze me that bonny mouth that never told a fool tale" (Kelly). A. Cheviot, *Proverbs*, p. 232.

"Leeze me on thee, John Barleycorn,
Thou king o' grain!" Burns, *Scotch Drink*.

Like (the older impersonal use) = *placet*, to "please," "suit," "be agreeable to."

"We'll mak shift, an it like your honor." Scott, *B. of Lammermoor*, c. 8.

Fell—to "happen to":

"'Ay, ay, the fader o' 'im was a lang-heidit schaimin carle, an' weel fells the sin (good luck is the son's lot) for that,' was the remark in one case." W. Alexander, *Johnny Gibb*, c. 2.

Worth—"to be (to)," "befall":

"Wae worth the wife
That has a waukrife wean!" *Popular Rhyme*.

"'Wae worth ill company,' quo the daw of Camnethan." A. Cheviot, *Proverbs*, p. 383.

Weel's me on, *weels me o'* signifies "blessings on," "I am happy with":

"Weels me o' drink, quo' copper Will." R. Fergusson, *The Election*.

APPENDIX A

LIST OF IRREGULAR VERBS (MID-SCOTTISH)

(Including verbs irregular in standard use and regular in Scottish)

Present	Past	Past Part.
bake	beuk, buik, bakit	baken, bakit
bek, bja'k (N.E.)	bjuk, byk, 'bekət	'bekən, 'bekət
be	wes, wis, wus	been
bi:	wɛz, wɪz, waz, wəz	bin
bear	bure, bore	borne
beir, bir	bø:r, bo:r	born
^r beat	bet, bate	beaten
^r bit, bet	bɛt, bet, bit	bitn, betn
^r begin	begud, begude, begood, begouth	begun
^r brɪn	brɪgud, brɪguθ	brɪgən, brɪgud
bid	bad	bidden, budden
bɪd	bad	bɪdn, badn
bide ("stay, endure")	badə	bidden
bəid	bed, bɛd	bɪdn
big ("build")	bug, buggit	buggen, biggit
big	baɪ, 'baɪət, 'bigət	'baɪən, 'bigət
bin' ("bind")	ban'	bun'
bɪn	ban	ban
blaw ("blow")	blenw	blawn
¹ bla:, blja:v (N.E.)	blju:, blø:	blæn
brack, brek ("break")	brak, brook	broken
brak, brek	brak, bruk	'brəkən, 'brəkən
bring	brocht	brocht, brochten, brung (Galloway)
^r brɪ	broxt, brəxt	broxt, 'broxtən, brɪ
burn	brunt, brent	brunt, brent
barn	brant, brənt	brant, brənt
burst	brast, burstit	bursten, bursen
barst	brast, 'barstət	'barstən, 'barsən
can	cud, cood	cud, cood
kən, kən	kad, kəd, kud, kyd	kad, kud

¹ In Mid-Se. *q:* may be substituted for *a:* passim.

Present	Past	Past Part.
cast	cuist, keest	cuis'n
kast	kyst, kist (N.E.)	kysn
catch	catcht	catcht
katʃ	katʃt, kaxt (S.)	katʃt
choose, choise	chase, chois't	choosed, chosen, choist
tʃu:z, tʃø:z, tʃøis	tʃe:z, tʃøist	tʃu:zd, tʃø:zn, tʃøist
clade, cleed, cleid ("clothe")	claid	claid
kled, klid	kled	kled
cleik ("seize")	claucht, cleikit	claucht, cleikit
klik	klaxt, klɑ:xt, 'klikət	klaxt, klɑ:xt, 'klikət
selim ("climb")	selam	selum
sklɪm, klam	sklam, klamd, klamt	sklamd, sklamt
craw ("crow")	creuw, crawled	crawn
kra:	kru:, kra:d, krɑ:t	kra:n
creep	crap, creepit	cruppen, creepit
krip	krap, 'kripət	'krapən, 'kripət
come	cam	come, comen, comed
kam	kam	kamən, kamd
daur ("dare")	daur'd, durst	daur'd, durst
dɑ:r	dɑ:rd, dɑ:rt, dɑ:st	dɑ:rd, dɑ:rt, dɑ:st
ding ("knock")	dang	dung
dɪŋ	dəŋ	dəŋ
dreid ("dread")	drad, drade, dreidit	drad, dreidit
drid	drad, dred, 'dridət	drad, 'dridət
drink	drank	drucken
drɪŋk	draŋk	'drakən
drive	draive, drave, dreeve	driven, drien
draiv, drəiv	dre:v, dri:v	drɪvn, dri:n
du, dae, div, duv ("do")	did	dune, daen, dane
dø:, de:, div, dʌv	dɪd	dyn, døn, dɪn, den
eat	ett, eitet	ett, etten
et, it	et, 'itət	et, etn
fa' ("fall")	fell	fa'en
fa:	fəl	fa:n, fæn
fecht ("fight")	feucht, focht, foocht, faught	fochten, feughen, fochen, fechen
fext	fjuxt, fɔxt, foxt, faxt	'foxtən, 'fɔxtən, 'fjuxən, 'fexən
fess, fesh ("fetch")	fuish, fush, feish, fees	fessen, fooshen, fushen
fes, fɛʃ	fʏʃ, fʌʃ, fɪʃ, fis (N.E.)	'fesən, 'fufən, 'fʌʃən

Present	Past	Past Part.
flee ("fly")	fleuw	flowen, fleuwn
fli:	fliju:	flaun, flju:n
flit ("changed domicile")	flittit	fittten, flittet
flit	'flitət	flitn, flitət
flyte, flite ("scold")	flait, fleat, flyted	flyted, flytten
flait	flet, flit, 'flaitət	flaitət, flaitn
freize, freeze	fruize	fruozen
fri:z	frø:z	fro:zn
fin'	fan', fand	fun', fand
fīn	fand	fan, fand
gae, gang, ging ("go")	gaed, gied	gaen, gane (pres. part. gaun)
ge:, gay, gij	ge:d, gid	gen, ge:n (geən, gaən)
gjay, jay, dzaj, dzij (N.E.)		
get	gat	gatten
gæt	gat, gət	gatn, gətn
gie ("give")	gied, gae, gya (Abd.)	gien, gie'en
gi:	gi:d, ge:, gjæ:	gi:n, giən
greet ("weep")	grat	grutten, gruttin, grettin
grit	grat	gratn, grətn
grup, grype ("grip")	grap	gruppen, gruppit
grap, græip	grap, grapət	grapən, grapət
had, haud ("hold")	haudit, hield	hauden, hadden
had, hæ:d	hadət, hild	hæ:dn, hædn
hae ("have")	haed, hed	haed, hed, ha'en
he:	he:d, hed, həd	he:d, hed, həd, he:n
hang ("execute")	hangit	hangit
haj	'hajət	hajət
hing ("hang on")	hang	hung
hij	haj	haj
hit	hat	hutzen
hit	hat	hatn
hurt	hurtit	hurtit
hart	'hartət	'hartət
keep	keepit	keepit
kip	kipət	kipət
ken ("know")	kent, kend	kent, kend
kēn	kənt, kənd	kənt, kənd
lat ("let")	loot, leet (N.E.)	looten, latten
lat, lət	lut, lyt, lit	lutn, lytn, latn, lətn

Present	Past	Past Part.
lauch lax, lɑ:x	leugh, leuch, lauchit ljux, laxət, lɑ:xət	leughen, leuchen, ljuxən, lauchen, lauchit 'laxən, laxət
loup ("leap") laup	lap, loupit lap, laupət	luppen, loupit 'lapən, laupət
maw ("mow") mɑ:	meuw (S.), mawed mu, mɑ:d, mɑ:t	mawn, mawed mɑ:n, mɑ:d, mɑ:t
may me:	micht, mith mıxt, mıθ (N.)	
need	not nət	not nət
pit ("put") pıt, pat	pat, pit pat, pıt, pat	pitten, putten pıtn, patn
pruve, pruive, pree pru:v, prø:v, pri:	pruived, preed pru:vd, prø:vd, pri:d pru:vt, prø:vt, pri:t	proven, pruived, preed pru:vn, prø:vd, pri:d prø:vt, pri:t
quit, quat kwıt, kwat	quat kwat	quitten, quat, qunt kwıtn, kwat, kwat
reid ("read") rıd	rade red, rəd	red rəd
rin, rinn rın	ran rən	run rən
rise rɑız, rəız	rase re:z	risen rızn
rive rɑıv, rəıv	rave re:v	riven rıvn
rot rət	rottit 'rətət	rotten rətn
sall səl	sud səd, səd, sıd	
saw ("sow") sɑ:, fɑ:v (N.E.)	seuw (S.), sawed su, sɑ:d, fɑ:vd (N.E.) sɑ:t, fɑ:vt (N.E.)	sawn sɑ:n, fɑ:vd fɑ:vt (N.E.), fɑ:vn (N.E.)
see si:	saw, seen sɑ:, sin	seen sin
seik, seek sik	socht səxt, soxt	socht səxt, soxt
set sət	sute (S.), set syt, sət	suten, suitten (S.), set sytn, sət

Present	Past	Past Part.
shape	shoop, shaipit	shapit
fep	fup, fepæt	fepæt
shave	shavit	shaven, shavit
fɛ:v	fɛ:væt	fɛ:vɪn, fɛ:væt
shear, sheer	shure, shoor, shore	shorn
fɛ:r, fɪ:r	fɔ:r, fu:r, fɔ:r	fɔrn, fɔrn
shine	shane (S.), shined, shone	shined, shone
fəin	fɛn, fəind, fəint, fon	fəind, fəint, fon
shae, shui	shod	shodden
fɛ:, fɔ:	fɔd	fɔdn
shute, sheet (N.E.), shot	shot	shotten, shuten, sheet (N.E.)
fyt, fit, fæt	fæt	fɔtn, fytn, fit
sit	sat	sutten
sɪt	sæt	sɔtn, sɪtn
sleep	sleepit	sleepit
slip	'slipæt	'slipæt
slide	slade, slidet	slidden
sləid	sled, 'sləidæt	slɪdn
slite ("slit" or "unsew")	slate	slitten
sləit	slet	slɪtn
smit	smate, smittit	smittit, smitten
smɪt	smet, 'smɪtæt	'smɪtæt, smɪtn
snaw	snaw'd, snaw	snaw'd, snewn
snɑ:	snɑ:d, snɑ:t, snju:	snɑ:d, snɑ:t, snju:n
schnaw (N.E.)	schnawed	schnawen
fɪnjɑ:v	fɪnjɑ:vd, fɪnjɑ:vt	fɪnjɑ:vɪn
spek, speik	spak	spoken
spɪk, spəik (N.E.)	spak	'spøkən, 'spøkən
spend	spendit	spendit
spænd	'spændæt, spənt	'spændæt, spənt
spit	spat	sputten
spɪt	spæt	spɔtn, spɪtn
spleit, spleet ("split")	splat, splitted	splet, splitten, splitted
split	splat, splɪtæt	splet, splɪtn, 'splɪtæt
spreid, spread	sprad, spreidet	sprad, spreidet
spred, sprid, spræd (S.)	spɹəd, spræd (S.), 'spridæt	spɹəd, spræd (S.), 'spridæt

Present	Past	Past Part.
stan'	stude	stooden, stude
stan, stɑ:n	styð	studn, styð
stang ("sting")	stang'd	stang'd
staj	stajd, stajt	stajd, stajt
steill ("steal")	staw, steill'd, stal	stown, steill'd
stil, stel	stɑ:, stilt, stelt, stal	staun, stilt, stelt
stick	stack, stak	stickit, stucken
stik	stak	'stikæt, 'stakæn
straw	streuw	strawn
strɑ:	stru:	strɑ:n
strike	strak	strucken
stræik, strik	strak	'strakæn
strive	strave	striven
stræv, stræiv	stre:v	'strivæn
sweem (N.E.), soom ("swim")	sweemed (N.E.), soom'd	sweemed (N.E.), soom'd
swim, sum	swint, sumd	swimt, sumd
soop ("sweep")	soopit	soopit
sup	'supæt	'supæt
swall	swall'd, swalt	swallen, swald
swal	swald, swält	'swalæn, swald, swalt
sweir ("swear")	swure, swuir	swurn (S.), sworn
swi:r, swe:r	swu:r, swø:r, so:r, su:r	swarn, sworn
swyte, sweit ("sweat")	swat	swat, swutten
swæt, swit	swat	swat, swatn
tak	tuik, taen (S.)	taen, tane, tooken
tak	tyk, ten (S.)	te:n, ten, 'tukæn
teitch ("teach")	teicht, taucht	teicht
titf, tetf	titft, tetft, taxt	titft, tetft
tell	tauld, taul', tell't, tɑ:xt	tauld, taul', telt
təl	tɑ:ld, telt	tɑ:ld, telt
think	thocht	thocht
θɪŋk	θɔxt, θoxt	θɔxt, θoxt
thrash	throosh, thruish	thrashen, throoshen
θrɑʃ	θruʃ, θryʃ	θrɑʃn, θruʃn, θryʃn
thraw ("throw" or "twist")	threuw (S.), threw, thrawed ("twisted")	thrawn
θrɑ:	θriu, θru:, θrɑ:d, θrɑ:t	θrɑ:n

Present	Past	Past Part.
threid ("thread")	thrad, thrade, threidit	thrad, thred, threidit
θrid	θræd (S.), θred, 'θridæt	θræd (S.), θræd, 'θridæt
thrive	threeve, thrave	thrien (S.), thriven
θraiv, θræiv	θri:v, θra:v	θri:n, 'θrivæn
tine	tint	tint
tæin	tɪnt	tɪnt
tred	treddit	tredden
træl	'trædæt	trædn
treit ("treat")	trate, treitit	tret, treitit
tret, trit	tret, 'tretæt, 'tritæt	tret, 'tretæt, 'tritæt
twine	twined	twun, twined
twæin	twæind, twæint	twan, twæind, twæint
vreet ("write," Buchan)	vrat	vrutten
vrit	vrat	vratn
wad ("wed")	wed, wad	wed, wad
wæl	wæd, wad	wæd, wad
wash	woosh, wuish	wooshen
wæʃ	wuʃ, wyʃ	wuʃn, wyʃn
wat, wot	wust	wust
wat, wæt	wast, wɪst	wast
wear, weir	wure, wuir	wurn, worn
weir, wir	wur, wø'r	warn, wörn, worn
weit ("wet")	wat	wat, wutten, weitet, weiten
wit	wat, 'witæt	wat, watn, 'witæt, witn
win ("get")	wan	wun
wɪn	wan	wan
win, wund ("wind")	wundit, wan, wun	wundit, wun, wund
wɪn, wand	wandæt, wɪndæt, wan wan	'wandæt, 'wɪndæt, wand
wiss, wuss	wist, wuss't	wuss't
wɪs, was	wɪst, wast	wast
write	wrate	written, wrutten
wræt	wret, wrɪt	wrɪtn, wratn
writhe	wrathe	writhen
wræið	wre:ð	wrɪðn
wurk	wrocht, wroucht	wrocht, wroucht
wark	wræxt, wroxxt	wræxt, wroxxt

APPENDIX B

FREQUENCY OF *-EN* FORMS OF PAST
PARTICIPLE IN SC.

Note the frequent forms in *-en*: *bidden* (remained), *broughten*, *brochten* (brought), *grutten* (wept), *hauden*, *looten*, etc.:

"The town would have been the quieter, if the auld meddling busybody had bidden still in the burn for gude and a'." Scott, *St Ronan's Well*, c. 28.

"Four sour faces looked on the reinforcement. 'The deil's broughten you!'" R. L. Stevenson, *Weir of H.*, c. 5.

"I cudna 'a haud'n up my heid, Tam, nor been ongrutt'n (tearless)." W. Alexander, *Johnny Gibb*, c. 16.

"Her honour had better hae hauden her tongue." Scott, *L. of Montrose*, c. 1.

"The auncient freedom of the kirk, and what should be stooden up for." Cross, *The Disruption*, c. 2.

APPENDIX C

ORDER OF VERBS WITH *-NA* SUFFIX

The use of *-na* as a suffix is associated with a different order of words in interrogative sentences: verb, negative, pronoun, instead of verb, pronoun, negative. This order was common in conversational English in the first half of the 19th century:

"Sawna ye nae appearance o' the fishers getting the muckle boats built doon to the water?" W. Alexander, *Johnny Gibb*, c. 6.

Compare Jane Austen:

"Did not they tell me that Mr Tilney and his sister were gone out in a phaeton together...I had ten thousand times rather have been with you. Now, had not I, Mrs Allen?" *Northanger Abbey*, c. 12.

CHAPTER VI

ADVERBS

71. *Adverbs of time.*

Whan, **man**, **mən**; *fan*, N.E. **fan**, **fən** = "when"; *aften*, **aʃən** = "often"; *tæ*, **te**, **tə** = "until" or "till"; *afore*, **aʃor** = "before"; *efter*, **ʔeftər** = "after"; *aince*, *anes*, *ance*, **ens**; *yince*, **jins**, **jɪns**; *yinst*, **jinst**, **jɪnst** = "once"; *aye*, **əi** = "always"; *noo*, **nu:**, *the noo*, *iʔ the noo* = "now"; *sune*, **syn**, **ʃyn** = "soon"; *syne*, **səin** = "ago," "late," "then"; *whiles*, **məilz** = "sometimes"; *nar*, **na:r** = "never"; *yestreen*, **jeʃtrin** = "yesterday"; *the morn* = "to-morrow"; *the nicht*, **ʔə'nɪxt** = "to-night"; *neist*, **'nist** = "next"; *belyre*, *belive*, **bə'larv** = "immediately."

"Fu' fain was I whan they said to mysel, till the house o' the Lord let us gang." Psalm cxx, 11, P. H. Waddell's translation.

"A body may lauch ower aften." G. Macdonald, *Alec Forbes*, c. 39.

"I reckon they've a' seen him afore." G. Macdonald, *Alec Forbes*, c. 1.

"But I'm gaun to clear up things aince for a'." Ian Mac-laren, *Days of A. L. S.*, "Drumsheugh's Secret."

"'They hae dune the job for anes,' said Cuddie, 'an they ne'er do it again.'" Scott, *Old Mortality*, c. 17.

"He's a blue whunstone that's hard to dress, but ance dressed it bides the weather bonnie." G. Macdonald, *Alec Forbes*, c. 14.

"But yince in, she did verra weel for my comfort." S. R. Crockett, *The Probationer*.

"But it's a queer word, Zoo; an' the mair ye think o't the queerer it gets. I mind I yinst..." J. J. Bell, *Wee Macgregor*, c. 2.

"Na, na, that winna aye work." G. Macdonald, *Alec Forbes*, c. 4.

"What think ye noo, Andrew?" G. Macdonald, *Alec Forbes*, c. 4.

"Mrs M'Conkie the grocer's got kittens the noo." J. J. Bell, *Wee Macgreegor*, c. 12.

"I canna attend till't jist i' the noo." G. Macdonald, *Alec Forbes*, c. 20.

"As sune as ever ye spy her lowse i' the yard be aff wi' ye to Willie MacWha." G. Macdonald, *Alec Forbes*, c. 16.

"...and for the bit interest, I'll take her wi' my ain bairns, ...and syne, efter a bit—we'll see what comes neist." G. Macdonald, *Alec Forbes*, c. 6.

"It's as weel to come sune's syne." Gilmour, *Pen Folk*, c. 8.

"The gudeman will be blythe to see you—ye nar saw him sae cadgy in your life." Scott, *Bride of L.*, c. 12.

"He jumps at things whiles, though sharp eneuch." G. Macdonald, *Alec Forbes*, c. 14.

"They cam' in files to see you, an' bade throu the aifterneen." W. Alexander, *Johnny Gibb*, c. 1.

"'O, ye are ganging to the French ordinary belive,' replied the knight." Scott, *Fortunes of Nigel*, c. 15.

Fernyear, **'fernjir**, is "last year":

"Ye pat awa' yer second horsemen fernyear." W. Alexander, *Johnny Gibb*, c. 10.

For ance and awa is "just for once":

"I think I'll turn missionar mysel', for ance and awa." G. Macdonald, *Alec Forbes*, c. 25.

Nows and nans is "now and then," "occasionally":

"The Red Lion, farther up the street, to which it was really very convenient to adjourn nows and nans." G. Douglas, *H. with Green Shutters*, c. 5.

At the lang len'th is "at last":

"An' at the lang len'th, fan a' thing else was will't awa'." W. Alexander, *Johnny Gibb*, c. 47.

Air is "early":

"But, Jeanie, lass, what brings you out sae air in the morning...?" Scott, *Old Mortality*, c. 27.

72. Adverbs of place.

Whare, whar, **ma:r**; *whaur*, **ma:r**; *far* and *faur*, *faure*, *for*,

N. E. **fa:r** = "where"; *abeigh*, **ə'bix** = "at a shy distance"; *abune* or *aboon*, **ə'byn** = "above"; *ablow*, **ə'blo:** = "below"; *ben*, *benn*, **ben** = "inside"; *thereout*, **ðer'ut**; *outbye*, **ut'bai** = "outside": *about*, **ə'but** = "around"; *hine* or *hyne awa*, **həin ə'wa** = "far off"; *wa* = "away"; *here-a-wa*, **'hirə'wa**, *here-away* = "in the neighbourhood"; *but*, *butt*, **bat** = "in the outer room":

"And I tell you they might have got a "waur." To which, as if coming over the complainant's language again, the answer was a grave 'whaur'?" Ramsay, *Reminiscences*, c. 5.

"Whar do they bide? And how are they kent?" Galt, *Sir A. Wylie*, I, c. 30.

"O see for he gangs, an see for he stands." Child's Ballads, *The Heir O'Linne*, st. 2, p. 578.

"Tak' awa' Aberdeen and twal mile round about, and faure are ye?" A. Geikie, *Scottish Reminiscences*, c. 13.

"Town's-bodies ran, an' stood abeigh,
An' ca't thee mad."

Burns, *Salutation to his Auld Mare*.

"'Jean, com ben to worship,' he cried roughly." G. Macdonald, *Alec Forbes*, c. 29.

"I luikit a' up and doon the street till I saw somebody hine awa' wi' a porkmanty." G. Macdonald, *Robert Falconer*, c. 32.

"Aifter theyve gane hyne awa'." W. Alexander, *Johnny Gibb*, c. 15.

"'Gae wa wi' ye.' 'What for no?' 'Gae wa wi' ye,' said Sam'l again." J. M. Barrie, *A. L. Idylls*, c. 8.

"'Odd, ye maun be a stranger here-a-way, I take,' replied the other." Wilson, *Tales B.*, 'The Minister's Daughter.'

"Here-a-wa, there-a-wa,
Wandering Willie." *Popular Song*.

Whaur, *whare* is sometimes the equivalent of "where are":

"Very weel, Janet, but whaur ye gaun to sleep?" Ramsay, *Reminiscences*, c. 2.

"Ha! whare ye gaun, ye crowlin ferlie?" Burns, *To A Louse*.

Ewest (**'juəst**) is "near," "close by":

"'To be sure, they lie maist ewest,' said the Baillie." Scott, *Waverley*, II, c. 6.

"Farther" takes the forms *farrer* and *ferrar*:

"...and nae muckle farrer on nor whan I begud." G. Macdonald, *Alec Forbes*, c. 88.

"I hae naething to say ferrar nor what concerns the sheep." Hogg, *Tales*, p. 239. (W.)

Forrit is "forward":

"Yon light that's gaun whiddin' back and forrit." Scott, *Black Dwarf*, c. 3.

Thonder is "yonder":

"I'll tell the man ower thonder to keep his e'e on it." J. J. Bell, *Wee Macgreegor*, c. 6.

73. *Adverbs of manner.*

Hoo, **hu:**, *foo*, **fu:** (N.E.) = "how"; *weel*, **wil** = "well"; *richt*, **rixt** = "right"; *somegate*, **'samget** = "somehow"; *sae* = "so"; *hither and yont* = "in confusion"; *ither* = "else"; *back or fore* = "one way or another."

"Hoo are ye the nicht, dawtie?" G. Macdonald, *Alec Forbes*, c. 6.

"Hoot! man, the bairnie's weel enench." G. Macdonald, *Alec Forbes*, c. 2.

"They hummered an' ha'ed through some gate." S. R. Crockett, *Trials for License by the Presbytery of Pitscottie*.

"'It was e'en judged sae,' said Dinmont." Scott, *Guy Mannering*, c. 45.

"But it mak's na muckle, back or fore." W. Alexander, *Johnny Gibb*, c. 44.

"What ither did I come for?" G. Macdonald, *Alec Forbes*, c. 11.

The termination *-lin(s)* is found, making adverbs, signifying "in a certain way": *half'lins* = "partly"; *blin'lins* = "in a blind condition"; *middlin* = "so-so," "fairly well." See under Suffixes.

"'Na, na, I could gang hame blin'lins,' remonstrated Annie." G. Macdonald, *Alec Forbes*, c. 29.

Aiblins (**'eblinz**), *ablins* is "perhaps":

"Ye aiblins might, I dinna ken,

Still hae a stake." Burns, *Address to the Deil*.

"So" replying to an interrogation: e.g. "I will do so (what you wish)," is *that*, with frequent inversion; *that* coming first in the sentence:

"'Promise me...that ye'll read out o' that book every day at worship...' 'That I will, sir,' responded Annie earnestly." G. Macdonald, *Alec Forbes*, c. 3.

74. *Adverbs of degree.*

Verra, **'verə**; *rael*, **reil**; *fell*, **fel**; *unco*, **'ʌŋko**, **'ʌŋkə**; *gey*, *gay*, **gəi**, *geyan* = "very"; *ower*, *owre*, **ʌur** = "too"; *maist*, **mest**, *amaist* = "almost"; *clean*, **klin** = "quite"; *nae*, **ne** = "not," with a comparative; *sae*, **se**; *that*, **ðat** = "so"; *fu*, **fu** = "very."

"'Dinna wauk him,' she said, '...he's fell tired and sleepy.'" G. Macdonald, *Alec Forbes*, c. 64.

"But he's a gey queer anc." G. Macdonald, *Alec Forbes*, c. 37.

"The plaids were gay canny, and did not do so much mischief." Scott, *Waverley*, II, c. 25.

"They say he's lickit the dominie, and 'maist been the deid o' him." G. Macdonald, *Alec Forbes*, c. 14.

"I hae eaten ower muckle for that, ony gait." G. Macdonald, *Alec Forbes*, c. 12.

"And jist min' what ye're aboot wi' the lassie—she's rael bonnie." G. Macdonald, *Alec Forbes*, c. 14.

"Him an' oor Willie's unco throng." G. Macdonald, *Alec Forbes*, c. 14.

"No that weel, and no that ill." G. Macdonald, *Alec Forbes*, c. 6.

"There's something no that canny (not so safe) about auld Janet Gellatly." Scott, *Waverley*, II, c. 31.

"'Your father,' said he, 'would be gey and little pleased if we was to break a leg to ye, Miss Drummond.'" R. L. Stevenson, *David Balfour*, c. 22.

"He's no a' thegither sae void o' sense neither." Scott, *Rob Roy*, c. 21.

"If ye're no keepit quiet ye'll gang a' wrang thegither." *Scottish Review*, July 23, 1908, "A Black Day."

"Keenest of all her suitors—clean daft about her, said the country side—were three lads of the parish." S. R. Crockett, *A Midsummer Idyll*.

"They laid on us fu' sair." Child's Ballads, *Battle of Harlaw*, st. 11, p. 401.

That is also used for "too":

"Maybe a wee that dressy and fond o' outgait." Galt, *Sir A. Wylie*, I, c. 28.

Note also: *Feckly*, **'feklɪ** = "mostly"; *geily*, **'gəilɪ** = "a good deal"; *dune*, **dyn**, *dooms*, **dumz** = "thoroughly"; *fair*, **feɪr** = "quite"; *freely*, **'frilɪ** = "completely"; *uncoly*, **'ʌŋkolɪ** = "very much"; *naarhan'*, **'narhan**; *nighhan'*, **'naɪhan** = "almost"; *han'*, **han** = "quite"; *allenarly*, **ə'lenərli** (obs.) = "entirely":

"The tither was feckly a quakin' bog." W. Alexander, *Johnny Gibb*, c. 44.

"He can tell you exactly, for instance, how it is that young Pin-oe's taking geily to the dram." G. Douglas, *H. with Green Shutters*, c. 5.

"Na, na, neeburs, we hae oor faults. but we're no sae dune mean as that in Drumtochty." Ian Maclaren, *Brier Bush*, "Domsie," c. 1.

"It was not sae dooms likely he would go to battle wi' sic sma' means." Scott, *Guy Mannering*, c. 32.

"'Domsie's fair carried,' whispered Whinnie." Ian Maclaren, *Brier Bush*, "Domsie," c. 2.

"As for inventions, the place is fair scatted up wi' them." Ian Maclaren, *Days of A. L. S.*, "Triumph in Diplomacy."

"Half salvages, who are accustomed to pay to their own lairds and chiefs, allenarly, that respect and obedience whilk ought to be paid to commisionate officers." Scott, *L. of Montrose*, c. 3.

"You're gyaun about the toon the neist thing to han' idle." W. Alexander, *Johnny Gibb*, c. 32.

"It near-han' dazes me whiles." G. Macdonald, *Alec Forbes*, c. 6.

"I'm no that unco weel." S. R. Crockett, *The Cundid Friend*.

"It (the river) was uncoly swalled, and raced wi' him." R. L. Stevenson, *Weir of H.*, c. 5.

"Na, nae freely that, Mr Cupples." G. Macdonald, *Alec Forbes*, c. 67.

"Whan the time's guid for ither fowk, it's but sae sae for you and me." G. Macdonald, *Alec Forbes*, c. 32.

Naar is "nearly":

"A chap or twa, naar grippit braid (nearly squeezed flat) i' the crood themsel's." W. Alexander, *Johnny Gibb*, c. 18.

A matter of, **ə'metər o**, is "as much as":

"She ran awa to the charity workhouse, a matter of twenty punds Scots in my debt." Scott, *Redgauntlet*, c. 20.

The length of, **ʃə lenθ o**, is "as far as"; see under Prepositions:

"When they get the length of the burn, they heard a shrill whistle." *Scottish Review*, July 23, 1908, "A Black Day."

Ane's errand, **enz'irən, jɪnz 'irənt**, is "specially," "on purpose," "on the sole errand":

"The doctor hes dune his pairt, and it wes kind o' him tae come up himsel ane's errand tae tell us." Ian Maclaren, *Days of A. L. S.*, "For Conscience' Sake," c. 4.

An a', **ən ə:**, is "also," "as well":

"The coronach's cried on Bennachie

And down the Don an' a'."

Scott, *Antiquary*, c. 40.

Fine, **fəin**, is "well" or "exactly":

"I ken fine how to manage her." Cross, *Disruption*, c. 3.

At ane mair, at ane mae, **ət en me:(r)**, is "at the last push," "in a state of nervous tension":

"I'm blythe to see yer bonny face ance mair. We're a' jist at ane mair wi' expeekin' o' ye." G. Macdonald, *David Elginbrod*, I, c. 11.

Haill on, **hel ən**, is "steadily," "right along":

"An' 't (the hens) wud a' been layin' haill on the feck o' the winter." W. Alexander, *Johnny Gibb*, c. 42.

75. *Adverbs of inference and argument.*

Still an' on', **stɪl ən ɔn**; *nae-theless*, **'neðə'les** ("nevertheless"); *howsomever*, **'husəm'ivər**, *howsomever* ("however"); *weel-a-wat*, **'wilə'wat** ("certainly"); *atweel*, **ət'wil** ("in any case"), *mair by token* (nay more, moreover), **meɪr bi 'tɒkən**:

"'Still an' on,' replied Mains, 'it's nae ceevil eesage to speak that wye.'" W. Alexander, *Johnny Gibb*, c. 9.

"But that nae-theless for peace-sake an' for example tae the bairns, I'd gang whar he gaed." D. Gilnour, *Paisley Weavers*, c. 5.

"Howsomever, to proceed: Ye maun understand I found my remarks on figures." Scott, *Rob Roy*, c. 26.

"I hope, howsomever, that your Lordship will let me do something to oblige yoursel." Galt, *Sir A. Wylie*, I, c. 28.

"Well-a-wat ye never spak a truer word, Dawvid." W. Alexander, *Johnny Gibb*, c. 42.

"'Atweel! I'll no grudge to do that,' replied Andrew seriously." Galt, *Sir A. Wylie*, I, c. 17.

"Mair by token, an she had kend how I came by the disorder, she wadna hae been in sic a hurry to mend it." Scott, *Old Mortality*, c. 8.

76. *Some interrogative adverbs.*

What for, **mat fɔr**, and *whit wey*, **mɪt wəi**, are used for "why":

"I was glad to get Jopp hangit and what for would I pretend I wasna?" R. L. Stevenson, *Weir of H.*, c. 3.

"Whit wey is 't no the season?" J. J. Bell, *Wee Macgregor*, c. 5.

What for no? is "why not?":

"And what for no?" G. Macdonald, *Alec Forbes*, c. 6.

No is a terminal word to a sentence, giving an interrogative force: "Am I not right in supposing this?"

¹ *Atweel*, "at least," "in any case," is to be sharply distinguished from *aweel*, "well then," implying agreement:

"'Atweel, Cuddie, ye are gaun nae sic gate,' said Jenny, coolly and resolutely." Scott, *Old Mortality*, c. 38.

"'Aweel,' said Cuddie, sighing heavily, 'I'se awa to plough the outfield then.'" Scott, *Old Mortality*, c. 38.

"That's to lat himsel' get a gnapp no!" W. Alexander, *Johnny Gibb*, c. 2.

No gives an interjectional close to a sentence, shading it off:

"'He's jist owre bitter no,' said the good wife." W. Alexander, *Johnny Gibb*, c. 32.

77. *Adverbs of probability.*

Belike, **bə'ləik**, is "perhaps," "probably":

"In order that ye may not only deprive honest men and their families o' bread, but, belike, rather than starve, tempt them to steal!" Wilson, *Tales B.*, "Willie Wastle's Wife."

Maybe, **'mebi**; *mebbe*, **'mebi**, "perhaps":

"Maybe ye'll no object to let me go with you." Galt, *Sir A. Wyllie*, I, c. 30.

"'Ye'll mebbe tell me,' he said richt low, 'if ye hae the furniture 'at used to be my mother's?'" J. M. Barrie, *Thrums*, c. 22.

Like is used in the same way as *belike*:

"The three mile diminished into like a mile and a bittock." Scott, *Guy Mannering*, c. 1.

"She asked my wife what was like the matter wi' her." Wilson, *Tales B.*, "Willie Wastle's Wife."

Like is also thrown in adverbially to soften an expression, having usually a deprecatory flavour:

"Weel, gin ye insist, I'll juist hae to try a toothful' to oblige ye, like." S. R. Crockett, *Examples to the Flock*.

"An wud ye gi'e 'im an excamb like?" W. Alexander, *Johnny Gibb*, c. 42.

"Braver than her guidman, wha didna believe like (seem to believe) that his laddie could be deid." D. Gilmour, *Paisley Weavers*, c. 5.

Likein, **'ləikən**, is "for instance":

"'An' filk o' them wud be warst likein?' inquired Mains." W. Alexander, *Johnny Gibb*, c. 23.

Or than no, or **ðan no:**, is an Aberdeenshire phrase implying incredulity or lack of respect for a statement.

"Poo'er or than no (his power counts for little)—a grun-

offisher glaid to gae aboot an' tell fowk fan to pay their hens to the laird." W. Alexander, *Johnny Gibb*, c. 20.

Note the similar use of *or ens no*, **or ens no**; (*ens* = "otherwise").

"A bonny impruvement or ens no." Miss Ferrier, *Marriage* c. 33.

78. *Adverbs of affirmation and negation.*

Ay, **ai**, is "yes":

"'Ay,' languidly assented Macgreegor." J. J. Bell, *Wee Macgreegor*, c. 4.

"'Ay are ye,' returned Annie." G. Macdonald, *Alec Forbes*, c. 14.

Na, **na**, is "no":

"Na, na. It's fair words make foul wark." G. Macdonald, *Alec Forbes*, c. 6.

The ordinary form of the negative "not" is *no*:

"'There's no a lassie maks better bannocks this side o' Fetter Lums,' continued Pete." J. M. Barrie, *A. L. Idylls*, c. 8.

"Son of mines or no son of mines, ye hae flung fylement in public." R. L. Stevenson, *Weir of H.*, c. 3.

But *nae*, **ne**, is commonly used, especially in the N.E.:

"But I'm nae sure that ee didna for a' that." G. Macdonald, *Alec Forbes*, c. 68.

No is sometimes used without the ordinary expletive "do":

"'Hoot, Tibby,' says I, for I was quite astonished at her, 'ye no understand things.'" Wilson, *Tales B.*, "The Hen-pecked Man."

A double negative is common:

"Ye'll better jist say that ye're agreeable at once, an nae detain me nae langer." W. Alexander, *Johnny Gibb*, c. 45.

Attached to verbs, "not" is found as *na*: e.g. *daurna*, *canna*, *sanna*, *widna*, *dinna*.

79. *Colloquial equivalents for the ordinary negative.*

The word *de'il*, **dil**, is used in Sc. colloquial as a negative:

"But deil a dram, or kale, or onything else—no sae muckle as a cup o' cauld water." Scott, *Old Mortality*, c. 13.

But it is also used as a mere intensive, along with a wish :
 “Deil gin they would gallop!” Scott, *Old Mortality*, c. 13.

Fient, **fint**, **fint**, and *sorra*, '**soɾə**, are also used in this way :
 “But ye'll hae forgotten that, wumman?” “Fient a bit o' me.” Ian Maclaren, *Days of A. L. S.*, “Endless Choice.”

“This is fat we had ees't to ca' the Main St.—Duff Street ; fat sorra ither?” (What the deuce else ?) W. Alexander, *Johnny Gibb*, c. 2.

At no rate is a strong negative :

“Weel, but they can come at no rate, I tell ye.” Scott, *Guy Mannering*, c. 11.

80. *Use of negative in meiosis.*

Under negative adverbs may be noted the frequency of *meiosis* in Scottish literature, especially in the form of reported conversations. The ordinary Scot avoids exaggeration, or the committing himself to a statement which he is unable to make good. Words of real admiration or praise, therefore, are often couched in a colourless negative form :

“Bella, the bride-to-be, arrayed in the dress that had cost her so many thoughts, heard her mother's words of admiration and her father's no less affectionate ‘Ye're no' bad.’” H. Maclaine, *M. F. the P.*, p. 16.

“That was a grand poem about the collier's no-weel wean.” H. Maclaine, *M. F. the P.*, p. 94.

81. *Adjectives as adverbs.*

Adjectives are freely used as adverbs :

“It would seem terrible conspicuous.” R. L. Stevenson, *Weir of H.*, c. 6.

“Your rale (real) natural, Harry.” H. Maclaine, *M. F. the P.*, p. 23.

82. *Adverbs with auxiliary in place of verb.*

The adverb *awa* (away) is used with 'll (will), and in the past tense alone, as a substitute for *gae*, *gaed* :

“We'll c'en awa to Chastington-hall.” Galt, *Sir A. Wyllie*, II, c. 28.

“After I had brocht them a' to ken what I was, I awa yont to my mither's.” Wilson, *Tales B.*, “The Hen-pecked Man.”

83. *Adverbs of emphasis. Use of* “here—there,” “ava’,” *ə’va:*, *ə’vq:*, “*whatefer*,” *mat’efər*.

“Here—there” is used in a belittling way, to prepare for a strong statement to the contrary:

“Pretorian here, Pretorian there, I mind the bigging o’t.” Scott, *Antiquary*, c. 4.

“However, effecs here, or effecs there, it’s no right o’ you, sir, to keep me elishmaclavering.” Galt, *Sir A. Wylie*, I, c. 14.

Ava’ is a “worn-down” or corrupt form of “of all,” and gives closing emphasis to a phrase:

“To be sure, for my part, I hae nae right to be here *ava’*.” Scott, *Old Mortality*, c. 14.

“An’ lows’d his ill-tongu’d, wicked Scawl,
Was warst *ava’*.”

Burns, *Address to the Deil*.

Whatefer (“whatever”) added by Highlanders for emphasis, usually in negation:

“Weel, Sandy, ye may say what ye like, but I think he canna be a nice man, *whatefer*.” A. Geikie, *Scottish Reminiscences*, c. 1.

But also in affirmations:

“Ow ay, it’s a fery goot congregation, *whatefer*.” *Ib.* c. 3.

CHAPTER VII

PREPOSITIONS

84. *Ablow*, **ə'blo**, see "below." As with many other prepositions the Scottish form favours the prefix *a-*.

85. *Sc. forms and uses of "about."*

"About" = *about*, *aboot*, **ə'but** :

(1) = "near," "beside" : "My twa-year-auld bairn was standin' aboot the door." J. M. Barrie, *Thrums*, c. 22.

About it = "near the mark," "differing little."

Just much about it = "very much the same thing," "very nearly equal or alike" :

"Auld vandal, ye but show your little mense,

Just much about it wi' your scanty sense."

Burns, *The Brigs of Ayr*.

(2) = "regarding" : "We hae nae cause to be anxious aboot a' thing bein' dune respectable aince we're gone." J. M. Barrie, *Thrums*, c. 21.

(3) = "around," so as to envelop or encompass : "Tak yer plaid aboot ye, or ye'll be cauld." G. Macdonald, *Alec Forbes*, c. 70.

The Standard use of "*around*" in this sense is post-Shakespearean and quite modern. See *Othello*, II, iii, 99 : "Then take thine auld cloak about thee."

Adverbially. Used familiarly after such a phrase as "come in," to signify "into the house," "close to me." "Come in aboot, an' lat me say a fyow words to ye afore ye start." *Life at a Northern University*, c. 2.

In aboot (a) "under control," "in hand" : "Seemed rather pleased that he had been able to keep Dawvid tolerably well 'in aboot' in the long run." W. Alexander, *Johnny Gibb*, c. 26.

(b) "within hail," "in the place" : "Will there be ony chance o' 's bein' in aboot shortly?" W. Alexander, *Johnny Gibb*, c. 36.

(c) “into the house”: “Nyod, Peter, ye mith jist gae in aboot, an’ tell yer mither....” W. Alexander, *Johnny Gibb*, c. 37.

(d) “home,” “to the quick”: “But gin I didna grip ’er in aboot, I did naething to the purpose, that’s a’.” W. Alexander, *Johnny Gibb*, c. 45.

86. *Sc. forms and uses of* “above.”

“Above” = *aboon*, *abune*, **ə’byn**; *abin*, **ə’bin**; *abeen*, **ə’bin** (Aberd.). (preposition, adjective, adverb): superlative form, *bunemost*:

“Will ye gang wi’ me and fare
To the bush aboon Traquair?”

J. C. Shairp, *Poems*.

“‘Come, come, Provost,’ said the lady rising, ‘if the maut gets abune the meal with you, it is time for me to take myself away.’” Scott, *Redgauntlet*, c. 11.

“John, ye’re no to gar him lauch abin his breith.” J. J. Bell, *Wee Macgregor*, c. 3.

“Them ’t ’s obleeg’t till’s leenity for haein a reef o’ onykin abeen their heids.” W. Alexander, *Johnny Gibb*, c. 17.

Adverbially:

“Yer words strenthen my hert as gin they cam frae the airt aboon.” G. Macdonald, *Alec Forbes*, c. 88.

Get aboon—(said of the heart) to “recover cheerfulness.”

“Come, join the melancholious croon

O’ Robin’s reed!

His heart will never get aboon—

His Mailie’s dead!” Burns, *Poor Mailie’s Elegy*.

Keep one’s heart abune—to “keep cheerful”:

“Keep your heart abune, for the house sall haud its credit as lang as auld Caleb is to the fore.” Scott, *B. of Lammermoor*, c. 8.

87. *Aff*—see “off.”

88. *Sc. forms and uses of* “after.”

“After” = *aifter*, **’eftar**; *efter*, **’ettar**; *efther*, **’efðar** (prep. and conj.):

“‘I cud jist say the word efther auld Simeon,’ said Macgregor.” G. Macdonald, *Robert Falconer*, c. 5.

Ettle efter—to “aim at,” “strive for”:

“I was jist ettlin’ efter that same thing mysel.” G. Macdonald, *David Elginbrod*, I, c. 5.

89. *Sc. forms and uses of* “against.”

“Against” = *again, agane, ə'gen; agen, ə'gen*:

(a) “in time for”:

“And then a puir shilling again Saturday at e'en.” Scott, *Rob Roy*, c. 17.

“To see when the broidered saddle-cloth for his sorrel horse will be ready, for he wants it agane the Kelso races.” Scott, *H. of Midlothian*, c. 4.

(b) “in opposition to”:

“‘He was a prick-eared cur,’ said Major Galbraith, ‘and fought agane the King at Bothwell Brig.’” Scott, *Rob Roy*, c. 29.

(c) “in contact with”:

“...I got my heid elured wi' fa'in agen the curbstane.” G. Macdonald, *Alec Forbes*, c. 67.

90. *Sc. equivalents of* “along.”

“Along” = *alång, ə'lɑŋ*:

“But as alang the hill she gaed.” G. Macdonald, *Alec Forbes*, c. 22.

Adverbially = *alang, ə'lɑŋ; a-lenth, ə'lenθ*:

“Gin ye'll step alang bye wi' me to Lucky Leevinston's.” Wilson, *Tales B.*, “The Fatal Secret.”

“Gin ye gae muckle forder a-lenth ye'll maybe gar me lowse o' ye the richt gate.” W. Alexander, *Johnny Gibb*, c. 45.

91. *Sc. equivalents of* “among.”

“Among” = *amo', ə'mo; amon', ə'mon; amang, ə'maŋ*:

“Mak' it up amo' yersels.” G. Macdonald, *Alec Forbes*, c. 8.

“There ocht to be ane or twa owre an' abeen, to wale amon'.” W. Alexander, *Johnny Gibb*, c. 31.

“Ony way, she's a kind o' queen amang the gipsies.” Scott, *Guy Mannering*, c. 45.

92. *Aneath, ə'niθ; aneth, ə'nɛθ*—see “beneath.”

93. *Forms and uses of "anent," a'nent.*(1) *Anent* = "concerning," "about":

"Glossin sent for Deacon Bearoliff to speak 'anent the villain that had shot Mr Charles Hazelwood.'" Scott, *Guy Mannering*, c. 32.

(2) = "opposite":

"It's right anent the mickle kirk yonder." Scott, *Fortunes of Nigel*, c. 2.

Thereanent (adverbial form, at close of clauses) = "concerning the matter":

"I did not think it proper to tell her altogether the truth thereanent." Scott, *Fortunes of Nigel*, c. 14.

94. *Aside, asides*—see "beside."95. *Sc. equivalent of "as far as."*

"As far as" = *the length of*:

"Mr Dishart never got the length of the pulpit." J. M. Barrie, *The Little Minister*, c. 33.

A story is told of Henry Dundas, Viscount Melville, when in London, that he asked Mr Pitt to lend him a horse "the length of the Strand"; and that the reply came back that his friend had no horse of the required size in his stable, but sent him the longest he had.

96. *Sc. equivalents of "around."*

Around is a preposition that occurs rarely or never in Scottish dialects; nor is it found in the plays of Shakespeare nor in the Authorized Version of the Holy Scriptures, where its place is taken by "about," "round about." Its Scottish equivalents are *about*, *roon about*:

"Get up, guidman, save Crummie's life
An' tak' yet auld cloak about ye."

Old Scots Song.

"Tak' yer plaid about ye, or ye'll be cauld." G. Macdonald, *Alec Forbes*, c. 70.

The modern usage is present in nineteenth century poetry and prose: e.g.

“But he lay like a warrior taking his rest,
With his martial cloak around him.”

Wolfe, *Burial of Sir John Moore* (1820).

“Around” is the favourite word in American usage for general purposes.

97. *Sc. uses of “at.”*

“Ye hae just a spite at the bairn.” Galt, *The Entail*, c. 6.

“At” frequently takes the place of “with,” as in the phrase, “I’m angry at you”:

Or of the standard “of,” after *ask* or *speir*:

“I speired at ’im what he meant by terrifyin’ a bairn.”
J. M. Barrie, *Thrums*, c. 22.

Mint at—to “attempt to,” “intend to”:

“‘For,’ said she, and in spirit, if not in the letter, it was quite true,—‘I never mint at contradictin’ him. My man sall hae his ain get, that sall he.’” G. Macdonald, *David Elginbrod*, I, c. 8.

98. *Use of “athort,” a’thort.*

(1) = “over”:

“Athort the lift they start and shift.” Burns, *The Vision*.

(2) = “across” (to the other side of):

“Come athort the reek, and lat’s luik at ye.” G. Macdonald, *Alec Forbes*, c. 37.

Adverbially, “across”:

“Peter was authorized to give Mrs Birse assurance that he would be ‘athort the morn’s gloamin,’ without fail.” W. Alexander, *Johnny Gibb*, c. 32.

99. *Forms and uses of “atower.”*

Atower, a’taur; *attour*, a’tur; *outower*, oot-ower, ut’aur = “over,” “above,” “at a distance” (preposition and adverb):

“It’s weel worth yer while to ging atower to the T’nowhead an’ see.” J. M. Barrie, *Auld Licht Idylls*, c. 8.

“The plaid was atower ma shouthers.” J. Wilson, *Noctes*, IV, 60.

“He’s sleeping in his bed out-ower yonder ahint the hallan.”
Scott, *Antiquary*, c. 26.

“They jist haud a puir body at airm’s lenth ootower frae God himsel’.” G. Macdonald, *David Elginbrod*, 1, c. 8.

Used along with *bye, bye and* = “in addition to,” “over and above”:

“Bye attour my gutcher has
A hich house and a laigh ane.”

Burns, *Lass of Ecclefechan*.

“She is maybe four or five years younger than the like o’ me—bye and attour her gentle havings.” Scott, *Redgauntlet*, c. 12.

100. *Ayont*—see “beyond.”

101. *Sc. forms and uses of* “before.”

“Before” = *afore* (of place) = “in presence of”:

“Ye sud be more carefu’ whit ye say afore the wean.” J. J. Bell, *Wee Macgreegor*, c. 3.

(Of time) = “sooner than”:

“‘Ye’ll be a man afore yer mither!’ said John.” J. J. Bell, *Wee Macgreegor*, c. 1.

(Previous to):

“My father the deacon was nane sic afore me.” Scott, *Rob Roy*, c. 26.

102. *Use of* “beheef.”

Beheef, **bə’hif** = *behoof*.

“On behoof of” = *for beheef o’*:

“Lawbourin the rigs in an honest wye for beheef o’ the countra at lairge.” W. Alexander, *Johnny Gibb*, c. 44.

103. *Sc. equivalents of* “behind.”

“Behind” is found as *ahint*, **ə’hɪnt**; *ahin*, **ə’hɪn**; *behint*, **bə’hɪnt**:

“There may be ane of his gillies ahint every whinbush.” Scott, *Rob Roy*, c. 27.

“A bit bole ahin the shakker.” W. Alexander, *Johnny Gibb*, c. 25.

“I see her cocked up behint a dragon on her way to the tolbooth.” Scott, *Old Mortality*, c. 7.

104. *Sc. equivalent of "below."*

"Below" = *ablow* :

"I hid from them ablow the claes." G. Douglas, *H. with Green Shutters*, c. 27.

"Keep yersel' ablow the claes, my mannie." J. J. Bell, *Wee Macgreegor*, c. 3.

105. *Forms and uses of "ben."*

Ben, benn, ben = "inside," "to the inner apartments," "into" (preposition, adverb and noun):

"I'm glaid to see ye. Come benn the hoose." G. Macdonald, *Alec Forbes*, c. 89.

"I think...he gaed ben the parlor." G. Douglas, *H. with Green Shutters*, c. 27.

Ben is used as a noun = "parlour" :

"Many a time have I slept in the little box-bed in her 'ben.'" A. Geikie, *Scottish Reminiscences*, c. 11.

"Leeby went ben, and stood in the room in the dark." J. M. Barrie, *Thrums*, c. 20.

On the N.E. coast "to sail ben" is to sail to the land.

106. *Sc. forms and uses of "beneath."*

"Beneath" = *aneath*, *ə'niθ*; *aneth*, *ə'neθ*. Mostly to be translated "under" :

"Jeames Anderson here, honest man aneath our feet." G. Macdonald, *Alec Forbes*, c. 3.

"'Weel, Meggy,' says she, speakin' aneth her breath." W. Alexander, *Johnny Gibb*, c. 19.

"A pieter in our auld Bible o' an angel sittin' aneth a tree." G. Macdonald, *David Elginbrod*, 1, c. 7.

107. *"Benorth" as preposition.*

Benorth = "to the north of," *br'norθ* :

"'Tod had his dwallin' in the lang loan benorth the kirk-yaird." R. L. Stevenson, *David Balfour*, c. 15.

108. *Sc. forms and uses of "beside."*

"Beside" = *aside*, *ə'səɪd*; *asides* :

"The watchers winna let me in aside them." J. M. Barrie, *Little Minister*, c. 4.

"Will ye sit doon asides 's, Thamas?" G. Macdonald, *Alec Forbes*, c. 51.

Aside = "in comparison with":

"Aside Eve he (Adam) was respectable." J. M. Barrie, *Little Minister*, c. 10.

Adverbially = "close at hand," "on the spot":

"Aw declare aw wud gi'e my best brodmil o' Mairch chuckens naarhan' to be aside an' hear foo she'll brak oot." W. Alexander, *Johnny Gibb*, c. 43.

109. *Sc. forms and uses of* "between."

"Between" takes the forms *atween*, **ə'twin**; *atweesh*, **ə'twif**; *acqueesh*, **ə'kwif**:

"A never heard as muckle doonricht nonsense atween the junction an' the station in forty year." Ian Maclaren, *Days of A. L. S.*, "Jamie," c. 2.

"A lang airm was rax't owre atweesh the shou'ders o' twa three o' them." W. Alexander, *Johnny Gibb*, c. 18.

"'Lord!' said Irendavie, 'it's weel for Brodie that the ring's acqueesh them!'" G. Douglas, *H. with Green Shutters*, c. 24.

110. *Sc. forms and uses of* "beyond."

"Beyond" takes the forms *ayont*, **ə'jont**; *'yont*, **jont**; "on the other side of":

"Places of learnin' ayont the sea." Ian Maclaren, *Days of A. L. S.*

"There wasna a mot in the lift till we got ayont Canterbury." Galt, *The Steam Boat*, c. 12.

"That 'yont the hallan snugly chows her cood." Burns, *Cotter's Saturday Night*.

Yont 'has more the meaning of "through and across" (of close proximity):

"Aft yont the dyke (through the hedge) she's heard your bummin'." Burns, *Address to the Deil*.

Adverbially "across, in a surreptitious way":

"'Does she want to change Bibles wi' me?' I wondered, 'or is she sliding yont a peppermint?'" J. M. Barrie, *Little Minister*, c. 30.

111. *Use of* "boot."

To the boot (byt) of—"in addition to":

"To the boot of that, I might hae gane to even-song." Scott, *Rob Roy*, c. 17.

112. *Sc. uses of* "but."

But = (1) "without," **bat**:

"What tho', like commoners of air,
We wander out, we know not where,
But either house or hal'?"

Burns, *Epistle to Davie*.

Butt, but, bat = (2) "into the outer apartment, kitchen or general sitting-room":

"Ye're welcome, sir. Come butt the hoose." G. Macdonald, *David Elginbrod*, I, c. 4.

"And at midnight she gaed butt the house." G. Macdonald, *Alec Forbes*, c. 64.

(3) "in the kitchen."

"I was ben in the room playing Hendry at the dambrod. I had one of the room chairs, but Leeby brought a chair from the kitchen for her father. Our door stood open, and as Hendry often pondered for two minutes with his hand on a 'man,' I could have joined in the gossip that was going on but the house (e.g. between Leeby and Jess in the kitchen)." J. M. Barrie, *Thrums*, c. 2.

113. *Sc. forms and uses of* "by."

"By" takes the forms *bye, bai*; *b'*, *bə*, *bi*. **bai** only may be used in (2), (4), (5), (6), (7), below.

(1) Of instrumentality:

"To be trampit upon aiven b' them that ca's themsel's nobility." W. Alexander, *Johnny Gibb*, c. 45.

(2) = "beyond," "more than":

"As ye do seem a chap by common." Scott, *Guy Mannering*, c. 44.

(3) = "compared with":

"'On, we have nae connection at a' wi' the Bertrams,' said Dandie,—'they were grand folk by the like o' us.'" Scott, *Guy Mannering*, c. 36.

(4) = "besides," "except":

"Grizy has nothing frae me by twa pair o' new shoon ilka year." Scott, *Guy Mannering*, c. 32.

With the addition of *and out-taken*; see *out-taken*:

"I ken naething suld gar a man fight...by and out-taken the dread o' being hanged or killed if he turns back." Scott, *Old Mortality*, c. 35.

(5) = "in addition to":

"Papists and pie-bakers, and doctors and druggists, bye the shop-folk, that sell trash and trumpery at three prices." Scott, *St Ronan's Well*, c. 2.

(6) Of neglect or omission = "leaving aside":

"But fat's this that you Free Kirkers's been deen' mairrying yer minaster bye the maiden o' Clinkstyle?" W. Alexander, *Johnny Gibb*, c. 49.

(7) = "Out of one's mind," crazy (with the reflexive pronoun); St. "beside one's self":

"But monie a day was by himsel',

He was sae sairly frightened

That vera night." Burns, *Halloween*.

"The folk would hae thought I had gane by mysel'." Galt, *Sir A. Wylie*, I, c. 12.

Adverbially = "over," "finished":

"She just gi'd a sab, and was by wi' it." R. L. Stevenson, *Weir of H.*, c. 1.

114. *Sc. forms and uses of* "down."

"Down"—*doon*: *down*, **dun**:

"Had a good name wi' whig and tory, baith up the street and down the street." Scott *Old Mortality*, c. 3.

115. *Sc. equivalents of* "except."

"Except" = *cep*, **sep**; '*ceptna*, '**septnə**:

"There's been nae ane meddlin' wi' the kirk cep some o' that Edinboro' fowk." W. Alexander, *Johnny Gibb*, c. 23.

"There's not a soul, either, that kens there's a big contract for carting to be had 'ceptna Goudie and mysell." G. Douglas, *H. with Green Shutters*, c. 13.

116. *Sc. forms and uses of "for."*

"For" is *fēr*, **fār**; *fur*, **fār**:

"I haena seen ye fer a lang time, Mr Lawmie." G. Macdonald, *Alec Forbes*, c. 70.

"As feart fur me as fur the wean." J. J. Bell, *Wee Macgregor*, c. 3.

For a' that = "notwithstanding all that," "yet," "nevertheless." is found in the contracted forms *fraat*, **fra:t**; *frithat*, **frī'ðat**.

"And yet intill't there's something couthie fraat" [f'ra't, Ed. 1816; fra't, Ed. 1866, p. 181]. Ross, *Helenore* (1768), 48. Jam.

Burns uses it in his celebrated refrain:

"For a' that, an' a' that,
It's comin yet for a' that."

To is often used for the standard "for" = "on behalf of":

"An' 'her an' her,' 's Peter said, was wylin (choosing) furniture to (for) Maister McCassock." W. Alexander, *Johnny Gibb*, c. 46.

An intrusive *fur* or *for* is common before infinitives, as in archaic English:

"What went ye out for to see?" Matt. xi, 13, Authorized Version.

"Ay, an' he begood fur to greet." J. J. Bell, *Wee Macgregor*, c. 12.

What for? is "why," "wherefore"; *what for no* is "why not?":

"'For my pairt,' replied David, 'if I see no wonder in the man, I can see but little in the cobbler. What for shouldna a cobbler write wonnerfully?'" G. Macdonald, *David Elginbrod*, 1, c. 14.

"It maun be eaten sune or syne, and what for no by the puir callant?" Scott, *The Pirate*, c. 4.

117. *Uses of "forby(e)."*

Forby, **fār'baɪ**, *forbye*, (1) = "in addition to," "besides":

"Forbye which it would appear that ye've been airing your openions in a Debating Society." R. L. Stevenson, *Weir of H.*, c. 3.

(2) = "let alone," "without the addition of":

"Ye might hae thought folk wad hae been vexed enough

about ye, forbye undertaking journeys and hiring folk to seek for your dead body." Scott, *St Ronan's Well*, c. 28.

Adverbially, (1) = "besides," "as well":

"Then she maun hae a bonnet for Sabbath an' a hat tae gae out a message in forby." Ian Maclaren, *Days of A. L. S.*, "A Servant Lass," c. 1.

(2) = "nearby," "close at hand":

"Annie made her bed a little forby." Child's Ballads, *Fuir Annie*, p. 119.

118. *Sc. equivalents of* "from."

"From" is *fra*, **fræ**; *frae*, **fre**; *fæ*, **fe**; Norse and Dan. *fra*.

"...Wad rive wi' lauchin' at a word fra Cosmo Cupples." G. Macdonald, *Alec Forbes*, c. 70.

"Ye wad hae thought she had taen an ill will at Miss Lucy Bertram frae that moment." Scott, *Guy Mannering*, c. 39.

"We ken brawly that Gushets an' 's wife tee's awa' fae hame." W. Alexander, *Johnny Gibb*, c. 3.

119. *Forms and uses of* "forwent."

Forwent, **for'nent**; *forewent*, *foranent*, **'forənent**; *forenenst*, **for'nenst** = "in front of," "facing":

"When Bonaparte gathered his host forwent the English coast." Galt, *A. of the Parish*, c. 44.

"But they maun lie in Stronach haugh,
To biek forenent the sin (sun)."

Child's Ballads, *Bessy Bell and Mary Gray*, p. 485.

"Like the great King Ahasuerus when he sate upon his royal throne foranent the gate of his house." Scott, *H. of Midlothian*, c. 26.

"They stoppit just forenenst him." G. Douglas, *H. with Green Shutters*, c. 5.

"In a wee while you will be seein' Lonfern forenenst you" (in Skye). A. Geikie, *Scottish Reminiscences*, c. 14.

120. *Use of* "gin," **gin**.

Gin = "by" (of time):

"The thing that's deen the day winna be adee the morn, an' I may be deid an' buriet gin Whitsunday." W. Alexander, *Johnny Gibb*, c. 46.

"I heard the clatter o' them, an' throws on my waistcoat an' staps my feet in 'o my sheen an' gin that time he was at the door." W. Alexander, *Johnny Gibb*, c. 17.

121. *Uses of* "hard upon."

Hard upon or *upo'*—"close to," "very near":

(1) Of time.

"It was hard upo' Hogmanay." G. Macdonald, *Alec Forbes*, c. 70.

(2) Of place.

"For Nannie, far before the rest,
Hard upon noble Maggie prest."

Burns, *Tam o' Shanter*.

122. *Sc. equivalents of* "in."

"In" is often *into*, *intil*, *intill*, **intil**:

"O lang, lang may their ladies sit,
Wi' their fans into their hand."

Child's Ballads, *Sir Patrick Spens*, p. 104.

"'What's in the broth?' 'Well, there's carrots intil 't.'"

"He sat intil this room." Thom, *Jock o' Knowe*, 23. (W.)

123. *Sc. forms of* "into."

"Into" is found as *intae*, **'inte**, **'intæ**; *intul*, **intal**.

"Did ye no hear hoo the Frees wiled him intae their kirk?"

Ian Maclaren, *Brier Bush*, "Domsie," c. 1.

"The lass showed him intul the study." S. R. Crockett, *Courtship of Allan Fairley*.

124. *Sc. use of* "let abee."

Let abee, **latæ'bi**: and **letæ'bi**, "not-to-speak-of," "without mentioning," "let alone":

"We downa bide the coercion of gude braid-claith about our hinderlins, let abee breeks o' freestane and garters o' iron." Scott, *Rob Roy*, c. 23.

125. *Maugre*. **'mag:æ**r = "notwithstanding":

"An' maugre the leather lungs o' them the fowk roar't doon." W. Alexander, *Johnny Gibb*, c. 24.

I' maugre o'—"in spite of":

"We hae stood to oor principles as yet, an' we'll dee't still, i' maugre o' an Erastian Presbytery." W. Alexander, *Johnny Gibb*, c. 7.

126. *Sc. equivalents of "near."*

"Near" is *naar* (Abd.), **na:r**; *nearhan'*, **nirhan**; *naarhan'*, **narhan**.

"I wasna wuntin naar their parlour." W. Alexander, *Johnny Gibb*, c. 45.

"I was jist turnin' nearhan' the greetin', for I lo'ed the laddie weel." G. Macdonald, *Alec Forbes*, c. 74.

"An' syne fat d'ye mak' o' sic ootrages as Marnock an' Culsalmon', to keep nearhan' hame?" W. Alexander, *Johnny Gibb*, c. 22.

(Adverbially) = "almost":

"I've toilit aboot wi' you upo' this place naar foorty year." W. Alexander, *Johnny Gibb*, c. 44.

127. *Sc. uses of "of."*

O'—usually stands for "of"; but in Scottish dialect often represents "on" (q.v.):

Blythe of, **'blaiθ o:**, "pleased with":

"Weel, then," replied the man, "he said, 'Tell Sir William Ashton that the next time he and I forgather, he will not be half sae blythe of our meeting as of our parting.'" Scott, *B. of Lammermoor*, c. 5.

Croose o', **krus o:**, "excited over":

"'He's owre croose o' the subject nae to be here in time,' said Jonathan." W. Alexander, *Johnny Gibb*, c. 25.

"Of" or "o" is omitted after nouns of quantity like *when*, *piece*, *bit*, *drap*, etc.:

"There's a when fine fat cattle and some gude young horses." Ian Maclaren, *Days of A. L. S.*, "For Conscience' Sake," c. 3.

"Tak' it awa' and bring me a piece bread." R. L. Stevenson, *Weir of H.*, c. 1.

"O" is used like the French *de* with obj. case in place of the possessive case:

"I think the Hieland blude o' me warms at thae daft tales." Scott, *Rob Roy*, c. 26.

For *ava'*, a corruption of "of all," see Gr. § 83.

128. *Sc. equivalents of* "off."

"Off" = *aff*, **af**.

"Mr Balderstone's no far aff the town yet." Scott, *B. of Lammermoor*, c. 13.

Adverbially,

"Sae aff I set, and Wasp wi' me." Scott, *Guy Mannering*, c. 45.

"I must do the best I can to bring baith o' ye aff." Wilson, *Tales B.*, "Willie Wastle's Wife."

Aff and on = "off and on," i.e. "so-so," "moderately well":

"'Hoo's a' wi' ye?' asked Sam'l. 'We're juist aff and on,' replied Effie cautiously." J. M. Barrie, *A. L. Idylls*, c. 8.

Aff o'—"from," "away from":

"Oor ale is not drinkable, it's jist new aff o' the barn." W. Alexander, *Johnny Gibbs*, c. 38.

"...Keep aff o' braes an' kittle roads, siclike's owre by the Kirk toon." W. Alexander, *Johnny Gibb*, c. 38.

To slip aff—a common euphemism for "to die":

"Ye'll miss Jock, Posty, he slippit aff afore his time." Ian Maclaren, *Days of A. L. S.*, "Past Redemption."

129. *Sc. equivalents of* "on."

"On" is often *o'*:

"Ye'll maybe gar me lowse o' ye the richt gate." W. Alexander, *Johnny Gibb*, c. 45.

On himself—"on his own account."

"The fishmonger had lately started on himself." J. M. Barrie, *A. L. Idylls*, c. 2.

To think on—"to think of":

"Why should I be frightened in thinking on what everybody will approve?" Galt, *The Entail*, c. 16.

On is used with the verb *marry* (for both sexes):

"Ye ken Sam'l an' the lawyer married on cousins." J. M. Barrie, *Thrums*, c. 2.

"Him 'at's mither mairit on Sam'l Duthie's wife's brither." *Ibid.*, c. 2.

Cry on = to "call for":

"'If you'll excuse me, Mr Innes, I think the lass is crying on me,' said Kirstie and left the room." R. L. Stevenson, *Weir of H.*, c. 7.

Fa' on, **fa:**, **fɔ:** **ɔn** = to "discover," "meet by chance":

"Ay, Allan, lad, an' where did ye fa' on wi' her?" S. R. Crockett, *Courtship of Allan Fairley*.

Yoke on = to "find fault with," "upbraid":

"Do ye mind hoo he yokit on me in the kirkyaird ae day for lauchin' at Airchie Moncur an' his teatotalism?" Ian Maclaren, *Days of A. L. S.*, "A Cynic's End."

Ontill, onto: see *till, to*.

130. *Use of "or" = "before."*

This usage is obsolete in St. even as a conjunction = "sooner than."

Or = "before":

"I' thy ain presence-chaumer, whaur we houp to be called or lang." G. Macdonald, *David Elginbrod*, I, c. 11.

131. *Forms and uses of "out."*

Out, oot, ut, (1) "beyond," "outside of":

"What he has felt 'tis out our power to say." McGillvray, *Poems*, 1839.

(2) "free from":

"Wark bodies are ne'er out the guddle
Fae their cradles till laid in the mools."

Webster, *Rhymes*. (W.)

(3) = "from," "making use of":

"To say prayers out a book."

(4) = "from within":

"Come oot the door." J. J. Bell, *Wee Macgreegor*.

Cf. "Going out the door, he stopped and listened." Mary G. Wilkins, *A Far-away Melody*.

(5) "Along" (Abd.):

"He went oot the road."

Where the St. has "out of," Hatley Waddell uses *frae, yont frae*:

"Frae the deeps sae awesome dread, O Lord, I hae sraigh'd till thee." Psalm cxxx, 1.

"O wha sal rax yont frae Zioun heal-making till Israel a'?" Psalm xiv, 7.

Phrases: *cast oot* (to quarrel), *haud oot* (take aim), *redd out* (explain):

"We sanna cast oot aboot aul' scores." W. Alexander, *Johnny Gibb*, c. 45.

"When Sir Edgar hauds out, down goes the deer, faith." Scott, *B. of Lammermoor*, c. 3.

"'I dinna ken,' said the undaunted Bailie, 'if the kindred has ever been weel redd out to you yet, cousin.'" Scott, *Rob Roy*, c. 31.

Out-taken, "except," "barring"; found also in combination with *by* (q.v.), see Gr. § 113 (4):

"He was in former times ane of the maist cruel oppressors ever rade through a country (out-taken Sergeant Inglis)." Scott, *Old Mortality*, c. 42.

Outbye of = "without," see "without."

Outen, 'utən, *out on* = "out of."

Out oner, u'tonər = "from under."

Outoure, u'taur = "across," "beyond."

Out-through, out-throw, ut 'θru:, N.E. *θraʊ* = "completely through."

132. *Sc. forms and uses of "over."*

Ower, owre, aur = "over," "across":

"There's been warrants out to tak him as soon as he comes ower the water frae Allowby." Scott, *Guy Mannering*, c. 45.

"Duncan sighed baith out and in,
Grat his een baith bleer and blin'.
Spak o' lowpin owre a linn."

Burns, *Duncan Gray* (Song).

To come owre = to "repeat":

"But aw eudna come owre them, Mrs Birse, on nae account." W. Alexander, *Johnny Gibb*, c. 19.

To tak in-owre = to "deceive":

"We've baith been weel aneuch ta'en in-owre wi' that carline." W. Alexander, *Johnny Gibb*, c. 43.

To threep owre = to "insist to a person who hears unwillingly":

"An' threepit owre me't it was sic an advantage to dee 't that gate." W. Alexander, *Johnny Gibb*, c. 9.

To win owre—to "fall asleep":

"'He's won owre,' she murmured thankfully." G. Douglas, *H. with Green Shutters*, c. 26.

133. *Sc. forms and uses of* "round."

"Round" is *roon*, **run**:

"Jist pit it wi' ae single k-not roon her neck." G. Macdonald, *Alec Forbes*, c. 17.

"The fowk't she inveetit doon a' roon 'the parlor'—fat ither—like as mony born dummies." W. Alexander, *Johnny Gibb*, c. 41.

134. *Sc. forms and uses of* "since."

Sin' = "since," **sin**.

"Peter begood to tell's that they had been in sin' the streen (since yesterday evening)." W. Alexander, *Johnny Gibb*, c. 46.

"He's awa' mony a day sin syne" (for a long time back). W. Alexander, *Johnny Gibb*, c. 47.

Sinsyne, **sin'sein**, often appears as one word: "My eesight and my hand-grip hae a' failed mony days sinsyne." Scott, *Antiquary*, c. 7.

135. *Sc. equivalents of* "through."

Through, through, thruch, **θru:**; *throu, throw*, **θru:**, **θrau** (N.E.) = "across," "on the other side of."

"I div not see hoo we and he won throu the winter." G. Macdonald, *The Warlock*, c. 56.

Doun throu, **dun θru:**, of locality or country = "towards the sea": "That very morning Dawvid had to leave post haste for 'doon throu' on business of Sir Simon's." W. Alexander, *Johnny Gibb*, c. 36.

To go throu' 't = to "have a fuss":

"Hoot, fye! is Dawvid gyaun throu' 't wi' the new vricht already?" W. Alexander, *Johnny Gibb*, c. 48.

Through-gaun, 'θru'gɑ:n—(1) "thorough-going," "pushing," "capable":—"Janet was what is called a 'through-gaun lass,' and her work for the day was often over by eight o'clock in the morning." S. R. Crockett, *The Heather Lintie*.

(2) (as a noun) "scolding," "nagging":

"The folk that were again him gae him sic an awfu' through-gaun aboot his rinnin' awa'." Scott, *Rob Roy*, c. 14.

Throu'-han' = "under discussion and settled":

"Gushetneuk an' mysel' hed the maitter throu' han'." W. Alexander, *Johnny Gibb*, c. 18.

Through ither, 'θru iðər; *throu' dder*, 'θru:dər (1) = "restless," "disorderly," "unnethodical":—"Ou, just real daft, neither to haud nor to bind, a' hirdy-girdy, clean through ither, the deil's ower Jock Webster." Scott, *Rob Roy*, c. 14.

(2) = "in common," "in a mass":

"Ou yea, I thoct ye wud 'a maetit a' throu' ither." W. Alexander, *Johnny Gibb*, c. 7.

Through-the-muir = a "quarrel":

"Aifter a through-the-muir that dreeve aul' Peter naarhan' dementit." W. Alexander, *Johnny Gibb*, c. 49.

Kail throu' the reek—"a drubbing," "castigation":

"Tam spoke widely of giving the two disturbers of his enjoyment their 'kail throu' the reek' some day." W. Alexander, *Johnny Gibb*, c. 3.

"He may come to gie you your kail through the reek." Scott, *Rob Roy*, c. 30.

136. *Sc. uses of* "till," tɪl, tɔl.

Till, *ontill*, are used freely for St. "to":

"'Hear till her,' said Madge." Scott, *H. of Midlothian*, c. 17.

"'You see, the house was taen, at ony rate,' continued Sanders. 'And I'll juist ging intil't instead o' Sam'l.'" J. M. Barrie, *A. L. Idylls*, c. 8.

Used for *to* of the infinitive :

"I wud 'a gi'en a bottle o' black strap till 'a been there."

W. Alexander, *Johnny Gibb*, c. 24.

Used in place of (1) "of" :

"'There's just twenty-five guineas o't,' said Dumbiedikes..., 'I make ye free till't without another word.'" Scott, *H. of Midlothian*, c. 25.

Used in place of (2) "upon" :

"...Yersel', that Gushets had aye sic a reliance till." W. Alexander, *Johnny Gibb*, c. 47.

Lippen till = to "trust" :

"To hae fowk so weel wordy o' bein lippen't till." W. Alexander, *Johnny Gibb*, c. 47.

137. *Sc. forms and uses of "to."*

Tae, **te**, **tæ**; *tee*, **ti** (Abd.) = "to," used adverbially.

"Sae step roun' tae yer minister-man, an arrange for the next First-day." D. Gilmour, *The Pen Folk*, p. 38.

"We wud be willin' to tak' tee (i.e. add) Gushetneuk till oor place." W. Alexander, *Johnny Gibb*, c. 37.

Replaced generally by *till*; see above.

138. *Sc. forms and uses of "under."*

"Under" is represented by *inner*, **'ɪnər**; *oonder*, **'undər**; *oon'er*, **'unər**, **'ʌnər** :

"His lauchter's no like the cracklin's o' thorns unner a pot." G. Macdonald, *Alec Forbes*, c. 39.

"They'll leave the kirk wa's to the owls an' the bats seener, an' gae forth oonder the firmament o' heaven to worship." W. Alexander, *Johnny Gibb*, c. 7.

"We hed the new hooses biggit, an' the grun a' oon'er the pleuch." W. Alexander, *Johnny Gibb*, c. 44.

Sit under—to "attend the preaching of" :

"Of course, it would be different if we sat under him." J. M. Barrie, *Little Minister*, c. 14.

139. *Sc. idioms with "up."*

Up = of movement to a higher level:

"Fan we was wearin' up the wye o' the stabler's." W. Alexander, *Johnny Gibb*, c. 46.

Cast up—"to turn up," "appear":

"But he canna be far off—he will soon cast up." Wilson, *Tales B.*, "Roger Goldie's Narrative."

Cleik up, **klik ap**—"to become friendly":

"'Eh, but ye're a green callant!' he cried... 'cleikin' up wi' baubee-joes!'" R. L. Stevenson, *David Balfour*, c. 1.

Redd up, **red ap**—"to settle," "adjust":

"He is generally an 'auld residenter'; great, therefore, at the redding up of pedigrees." G. Douglas, *H. with Green Shutters*, c. 5.

140. *Sc. forms and uses of "upon."*

"Upon" is *upo'* or *upon*:

"Sic a deceesion as will admit o' yer castin' yer care upo' him." G. Macdonald, *Alec Forbes*, c. 9.

Upo' go = "on foot," "engaging one's attention":

"An' fat sud be upo' go noo, but a braw new viacle!" W. Alexander, *Johnny Gibb*, c. 43.

Dispone upon = to "convey in legal form":

"And you, ye thowless jade, to sit still, and see my substance dispooned upon to an idle, drunken, reprobate, worm-eaten serving-man." Scott, *B. of Lammermoor*, c. 13.

Married upon = "married to" (see *on*):

"I micht have been marriet upon a skirling Jezebel like you!" R. L. Stevenson, *Weir of H.*, c. 1.

To min' (mæin) one upon—"to remind one of":

"A closin'-in heid-piece concern that min's me, for a' the earth, upon a mutch that my wife hed ance." W. Alexander, *Johnny Gibb*, c. 46.

141. *Sc. forms and uses of "wanting."*

Wanting, *wuntin*, **'wantin**; *wintin*, **'wintin**—"without," "minus":—

“ ‘Wanting the hat,’ continued my author, Kirstie... ‘wanting guns... the lower o’ them took the road.’ ” R. L. Stevenson, *Weir of H.*, c. 5.

“Far owre sma’ for our een wintin’ the glass.” G. Macdonald, *Robert Falconer*, c. 9.

“It cudna be deen wuntin, cud it?” W. Alexander, *Johnny Gibb*, c. 10.

142. *Sc. forms and uses of* “with.”

“With” is *wi*’, **wi**, **wɪ**:

“And sign’d it wi’ his hand.” Child’s Ballads, *Sir Patrick Spens*, p. 103.

“It’s a shame her father’s daughter should keep company wi’ a’ that scauff and raff of physic-students, and writers’ ’prentices, and bagmen, and siclike trash as are down at the Well yonder.” Scott, *St Roman’s Well*, c. 2.

143. *Sc. forms and uses of* “without.”

“Without” = *withoot*, **wɪθut**; *wi-oot*, **wi’ut**; *athoot*, **əθut**; *withouten*, **wɪθutən**; *outbye*, **’ut’baɪ**, and *outbye of*:

“Some fowk cudna ca’ the niz o’ their face their nain withoot speerin leave.” W. Alexander, *Johnny Gibb*, c. 45.

“Wi-oot ony thing to weet them, they’re dooms dry.” G. Macdonald, *Alec Forbes*, c. 26.

“‘Na!’ was the answer; ‘they’ll be unco puir pudding athoot something mair than bluid in them.’ ” D. Gilmour, *Paisley Weavers*, c. 5.

“Wherefore would ye risk life or limb withouten cause?” Wilson, *Tales B.*, “Roger Goldie’s Narrative.”

“The yerlle of Fyffe, wythowghten striffe,
He bowynd hym over Sulway.”

Child’s Ballads, *Battle of Otterburn*, p. 387.

“ ‘I was wanting to say to ye, Laird,’ said Jeanie,... ‘that I was gaun a lang journey, outbye of my father’s knowledge.’ ”

“ ‘Outbye his knowledge, Jeanie! Is that right?’ ” Scott, *Heart of Midlothian*, c. 26.

144. *Use of* “yont.”

Yont, **jont** = “across and through” (of proximity); “on the

other side" (as of a hedge or street). See "beyond," from which it differs specifically.

"Aft yont the dyke she's heard you bummin." Burns, *Address to the Deil*.

"Meet thy titty yont the knowe." Hogg, *Poems*.

To go yont, to "cross over," "walk to a place near by."

"Sae, after I had brocht them to ken what I was, I awa yont to my mither's." Wilson, *Tales B.*, "Hen-pecked Man."

"I'll gang yont, after fothering time the nicht, and speak to yer faither and mither." Wilson, *Tales B.*, "Willie Wastle's Wife."

To hirsle yont, **hīrsel jont**—to "shuffle along to the other end":

"Peter and the stranger did not rise to put the ladies into the pew, but, according to use and wont, simply 'hirsled yont.'" W. Alexander, *Johnny Gibb*, c. 11.

CHAPTER VIII

CONJUNCTIONS

145. *Connective conjunctions.*

Connective; (*a*) (with co-ordinate clauses or terms):

An' (and), *baith*, **beθ**; *aither*, **'eðær**; *eyther*, **'æiðær**; *owther*, **'auðær** = "either"; *naither*, **'neðær**; *neyther*, **'næiðær**; *nouthar*, **'nauðær**; *nowther*, **'nauðær** = "neither":

"Thomas Jardine come awa an' speak tae me." D. Gilmour, *Paisley Weavers*, c. 3.

"That part o' his garments which it does not become a ledly to particulareeze, was baith side and wide." Scott, *Antiquary*, c. 9.

"For aither he wull lichtlie the ane, and lo'e the ither, or incontinent he wull hand by the ane, and care-na for the ither." W. W. Smith, *N. T. in Braid Scots*, Matt. vi, 24.

"He has nayther comed himsel', nor had the ceevility tae sen' us the scart o' a pen." Ramsay, *Reminiscences*, c. 6.

"'I'll gie thee my hand and word on't, aunt,' said I, 'that I knaw nowther the faither nor mother o' 't.'" Wilson, *Tales B.*, "Whitsome Tragedy."

"Nouthar you nor no Scottish lord Durst have set a foot on the bowling green of Airly." Child's Ballads, *Bonnie House o' Airlie*, p. 483.

(*b*) (With subordinate clauses):

'At, *'t*, *nor*, *'at-hoo*, **æt'hu** = "how":

"Gin it be more blessed to gie than to receive, as Sant Paul says 'at the Maister himsel' said." G. Macdonald, *David Elginbrod*, I, c. 6.

"Wha cud hae thocht, Thomas, 't ye cud hae pickit sic gumption oot o' staves!" G. Macdonald, *Alec Forbes*, c. 60.

"Nae won'er nor (= 'that') ye was obleeg't to tak' yer innocent bairns awa' fae's skweel." W. Alexander, *Johnny Gibb*, c. 19.

"The laird himsel' said, 'at hoo the bairns had never gotten on naething like it wi' ony ither body." G. Macdonald, *David Elginbrod*, I, c. 6.

146. *Causal.*

'Cause (because), **kəz**, *sae* (so), **se**, *sin'* (since), **sɪn**, *noo than*, **nu ðan** (now then):

"Ye maunna think, hooever, 'cause sic longin' thoughts come ower me, that I gang about the hoose girmin' and compleenin'." G. Macdonald, *Alec Forbes*, c. 44.

"I whiles speak as I think, an' whiles as I feel; sae dinna misjudge me." D. Gilmour, *Paisley Weavers*, c. 3.

"I'll speak to the laird himsel' sin' ye'll no hear me." G. Macdonald, *David Elginbrod*, I, c. 6.

147. *Adversative or concessive particles.*

(a) With co-ordinate statements.

Edder, **'edər**, "either"; *nedderin*, **'nedərɪn**; *netherins*, **'neðərɪnz**; *naitherans*, "neither"; *bot*, **bət**, **bɪt**, "but"; *natheless*, *naithless*, **'neθles**, "nevertheless":

"Naw, I hardly think't I'll fash wi' that edder." W. Alexander, *Johnny Gibb*, c. 15.

"An' he not nae leems till't, nedderin." W. Alexander, *Johnny Gibb*, c. 15.

"I dinna like it naitherins." Picken, *Poems*. (W.)

"Bot ay, 'am mylane wi' thee." P. Hatley Waddell, Psalm lxxiii, 25 (Tr.).

"Natheless, it is ill travelling on a full stomach." Scott, *Pirate*, c. 11.

"Naithless some waggish trickster loon
Aye put the Bailie off the tune."

Spence, *Poems*. (W.)

(b) With subordinate clauses.

For all, *for a'*, **¹fər'ɑ:**; *for a' as*, **¹fər'ɑ: əz**; *for as...as*, an emphatic "although":

"I'm no without some wits, for a' I'm a woman." Hunter, *J. Inwick*. (W.)

"She doubted na that the pasture might be very gude, for

the grass looked green, for as drouthy as the weather had been (although the weather had been very drouthy)." Scott, *Heart of Midlothian*, c. 41.

"Katherine has a gae sharp tongue when she's lowst, for 'a as quait's she luiks." D. Gilmour, *Paisley Weavers*, c. 8.

148. *Hypothetical conjunctions.*

Hypothetical: *Gin*, **gin**; *gif*, **gif**; *an* = "if"; *ouless*, *without*, *'cep* = "unless":

"An her luikin a' the time 't a bodie speaks till 'er as gin butter wudna melt in her cheek." W. Alexander, *Johnny Gibb*, c. 8.

"Gif I nicht advise you as ye advised him." D. Gilmour, *Paisley Weavers*, c. 4.

"Mony o' them wadna mind a bawbee the weising a ball through the Prince himsell, an the chief gave them the wink." Scott, *Waverley*, II, c. 22.

"Onless they can haun' in a gowpen o' siller." D. Gilmour, *Paisley Weavers*, c. 3.

"I hae kent mony an honest man wadna hae ventured this length without he had made his last will and testament." Scott, *Rob Roy*, c. 27.

"But ridickleous for the size o' 't, 'cep' ye gie 't room." G. Macdonald, *Alec Forbes*, c. 80.

149. *Temporal conjunctions.*

Temporal: *Or*, *afore* = "before"; *aifter*, **'eftər**; *efter*, **'eftər** = "after"; *ance*, *as sune's* = "as soon as"; *gin* = "by the time that":

"There will no be a dry thread amang us or we get the cargo out." Scott, *Guy Mannering*, c. 40.

"Will ye mak' a prayer for yir auld dominie afore we pairt?" Ian Maclaren, *Brier Bush*, "Domsie," c. 3.

"Wantin' gundy efter ye've ett twa apples." J. J. Bell, *Wee Macgregor*, c. 5.

"An' tell 'im that he'll be expeckit, gin the spring war in, to drive a fawmily couvayance to the kirk every Sabbath." W. Alexander, *Johnny Gibb*, c. 48.

Again, **ə'gen**, **ə'gen**, is used as a conjunction, in the sense of "in preparation for the time that":

"I hae just been putting your honour's things in readiness again ye were waking." Scott, *Old Mortality*, c. 23.

The standard usage allows "against" in this sense: Dickens has, in *The Pickwick Papers*, "Throw on another log of wood *against* father comes home."

150. *Comparative conjunctions.*

Comparative: *Nor*, *na*, *as*, *gin*, **gin**; *or* = "than"; *sae*-*'s*, **se z** = "so-as"; *'s* = "as"; *by'se* (as, in comparison with), **baiz**:

"That's better gin naething." J. B. Salmond, *M. M. S.*, c. 11.

"I wish he wad, for he kens better nor me hoo to set aboot the job." G. Macdonald, *Alec Forbes*, c. 3.

"The big ane's bigger na usual." J. M. Barrie, *Thrums*, c. 2.

"It's as weel to come sune's syne, lass." D. Gilmour, *Paisley Weavers*, c. 8.

"Sae dear's that joy was bought, John,

Sae free the battle fought, John."

Baroness Nairne, *The Land o' the Leal* (Song).

"Better soon as syne; better a finger aff as aye wagging." Scott, *Rob Roy*, c. 18.

"For the whole place aye seems fu' o' a presence, an' it's a hantle mair to me nor the kirk an' the sermon forby." G. Macdonald, *David Elginbrod*, 1, c. 7.

"Little to be expeckit fae them, by'se fae the set o' leern't (learned) men't hed ta'en upo' them to provoke them to mischief." W. Alexander, *Johnny Gibb*, c. 18.

CHAPTER IX

INTERJECTIONS

151. *Summoning interjections.*

Hae, **he:**; *haw*, **ha:**; *hey*, **hæi**—calling a person, in order to offer something; a form of “have.”

“‘Hae then,’ said she, placing the dish before him, ‘there’s what will warm your heart.’” Scott, *Guy Mannering*, c. 46.

Or to have the person listen to a remark:

“And from a window above came a jeering hail—‘Haw, you wi’ the fancy hat!’” J. J. Bell, *Wee Macgregor*, c. 10.

“Hey! what are ye daein’ there?” A. Geikie, *Scottish Reminiscences*, c. 6.

152. *Assertive interjections.*

Assertive particles: *sang*, **saŋ**; ‘*od*, ‘*odd*, **ɔd**; *nyod*, **njɔd**, **ɲɔd**; *sall*, **sal**; *sal*, **sal**; *ma certies*, **ma ‘særtiz**; *ma certes*, **ma ‘særtɛz**, *my certy*, *my certie*; ‘*deed*, **did**; *fegs*, **fɛgz**; *by faigs*, **baɪ fɛgz**; *by crivens*, **baɪ ‘krivənz**; *wow*, **wau**; *catch them*; *catch us*; *mind ye*:

Sang precedes a deliberative statement:

“Sang, she’ll better nae try’t though.” W. Alexander, *Johnny Gibb*, c. 15.

Od, *odd*—of mild surprise.

“Od, man, your name has travelt far faurer nor these wee legs ’ll ever carry yoursell.” A. Geikie, *Scottish Reminiscences*, c. 6.

Nyod implies pleasant assertion:

“He added—‘Nyod, that’s capital fusky.’” W. Alexander, *Johnny Gibb*, c. 13.

Sall (upon my soul) is an expression of astonishment or admiration:

“When Mrs Macfayden allowed it to ooze out in the Kildrummie train that she had obtained a penny above the market

price for her butter, she received a tribute of silent admiration, broken only by an emphatic 'Sall' from Hillocks." Ian Maclaren, *Days of A. L. S.*, "A Triumph in Diplomacy."

"My certy, but this makes a perfect feel (fool) o' the kirk o' Foot Dee." A. Geikie, *Scottish Reminiscences*, c. 13.

"'Proud, John?'

'Deed, ay!'" J. J. Bell, *Wanderer's Return*.

"Ma certies, Janet, but that's a sicht for a hungry man." *Scotsman*, Nov., 1909. (The Roarin' Game.)

"And fegs he did it tae perfection." *Scotsman*, Nov., 1909.

"'By faigs, Sandy,' says I, 'that's waur...'" J. B. Salmond, *M. M. S.*, c. 2.

"By crivens, he's gotten a richt horse for Donal', noo." J. B. Salmond, *M. M. S.*, c. 1.

"O, wow, my winsome bairn, Cuddie." Scott, *Old Mortality*, c. 6.

Catch them or *catch us* implies a negative, with emphasis:

"They want mair daylight, likely? Catch them." H. Mac-laine, *M. F. the P.*, p. 66.

"Catch us, we're no sae Gaelic." H. Mac-laine, *M. F. the P.*, p. 91.

"Mind ye, its awfu' eerie bein' at sea in the nicht-time." H. Mac-laine, *M. F. the P.*, p. 94.

153. *Ejaculations of discomfort.*

Exclamations of weariness, regret, sorrow.

Sirce-me, **sirs-mi**; *since the day*, *hegh*, **hex**; *hegh sirs*, imply woe or sadness or weariness:

"Thrice me, neebour, I'm thorry for ye! Thith ith a terrible affair." G. Douglas, *H. with Green Shutters*, c. 24.

"Eh, sirce me; an' me was so happy no mony 'oors syne." J. B. Salmond, *M. M. S.*, c. 8.

Aich, **ex**, is an expression of fatigue:

"The verra attemp'—an' dinna ye think that I haena made it—aich." G. Macdonald, *Alec Forbes*, c. 70.

Och hone, **ox hon**, is an exclamation of distress or weariness: "Och hone! och hone!" said Granny from her bed." G. Macdonald, *Robert Falconer*, c. 13.

"Ohone! ohone! the day o' grace is by at last!" G. Macdonald, *Robert Fulconer*, c. 13.

Ochan; a Highland expression of sorrow or lament:

"Ochan, ochan; hanging a man for stealing sheeps!" A. Geikie, *Scottish Reminiscences*, c. 8.

Willawins!, '**wilawinz**', "alas!":

"Willawins!—willawins! Such a misfortune to befa' the house of Ravenswood, and I to live to see it." Scott, *B. of Lammermoor*, c. 11.

"Oh, Willawins, Mons Meg, for you,

'Twas firing cracked thy muckle mou'."

R. Fergusson, *King's Birthday at Edinburgh*.

Waesucks! '**wesaks**', "alas!":

"Waesucks! for him that gets nae lass."

Burns, *Holy Fair*.

154. *Ejaculations of astonishment or advice or reproof.*

Megsty me, '**megstɪ mi**'; *gweeshteens*, '**gwɪftɪnz**'; *hooly*, '**hulɪ**'; *heely*, '**hɪli**'; *hech*, '**hɛx**'; *losh*, '**loʃ**'; *losh me*, *loshtie*, *weesht*, *whisht*, *keep me*, *keep's a'*:

Megsty me! *gweeshteens*, express surprise or astonishment:

"Megsty me, what am I about, daffing all this time here!" Galt, *Sir A. Wylie*, I, c. 16.

"Gweeshteens, ye've seerly been sair ta'en up." W. Alexander, *Johnny Gibb*, c. 14.

Hooly, *heely* imply caution or warning:

"With a sigh, he answered, Hooly enoch, Mrs Bowie, hooly enoch." D. Gilmour, *Gordon's Loan*, "The Wanters."

"Weel, jist heely till I gi'e a ery." W. Alexander, *Johnny Gibb*, c. 11.

"'O, hooly, hooly, sir,' she said, 'ye'll wauken oor guidman.'" *The Jolly Beggar* (Song).

"Hech! that's a droonin' awfu' strange, and waur than ane and a'." G. Macdonald, *Alec Forbes*, c. 39.

Losh, *loshtie* imply surprise and deprecation, expostulation or sympathy:

"Losh, Drumsheugh, be quiet." Ian Maclaren, *Brier Bush*, "Domsie," c. 2.

"But losh me! when we cam' oot the coffin wi' my grannie in't was awa'." A. Geikie, *Scottish Reminiscences*, c. 13.

"Loshtie man, ye're seerly gyaun gyte." W. Alexander, *Johnny Gibb*, c. 44.

"Wheest! here's the wife; no a word about it." H. MacLaine, *M. F. the P.*, p. 34.

"Oh, whisht! my bairn! whisht," replied Mause." Scott, *Old Mortality*, c. 7.

"Keep me, Sandy," says I, 'is that whet's brocht ye here?'" J. B. Salmond, *M. M. S.*, p. 5.

Keep me, keep's a' are somewhat similar in usage to *losh me*:

"Keep's a', Burnbrae, is that you?" Ian MacLaren, *Days of A. L. S.*, "For Conscience Sake."

Hoot awa, **hut ə'wa:**; *hout tout*, **hut tut**; *hoots*, **huts**; *hout fie* (**faɪ**), convey mild expostulation and reproof:

"Hout awa, the laws are indifferently administered here to a' men alike." Scott, *Rob Roy*, c. 18.

"Hout tout, neighbor, ye mauna take the warld at its word," said Saddletree." Scott, *H. of Midlothian*, c. 11.

"Hoots, lassie, I never got a telegram in a' my days." J. J. Bell, *The Wanderer's Return*.

"Hout fie, stir, ye suld aye be taking." Scott, *Old Mortality*, c. 23.

155. *Derisive ejaculations.*

Set him up for is a phrase used in derision:

"Set him up for a confectioner!" Scott, *St Ronan's Well*, c. 15.

Shute, **fyɪt**; *him forrit* or *forward* is often added:

"A lord! set them up and shute them forward." Scott, *St Ronan's Well*, c. 15.

156. *Exclamations of disgust or impatience.*

Dozen't, **doznt** (confound it!), implies disgust:

"Dozen't, men, I never thocht o' that," said Peter Birse, Jr." W. Alexander, *Johnny Gibb*, c. 37.

Auch, **ax**, **ox**, implies impatience :

“ ‘ Auch, she’s in the shop,’ he says heich oot.” J. B. Salmond, *M. M. S.*, p. 83.

Sheugh, **fox**, **fux**, implies impatience and abhorrence :

“ Sheugh, sheugh—awa with ye, that hae spilled sae muckle blude, and now wad save your ain.” Scott, *Old Mortality*, c. 17.

157. *Exclamations of resignation or assent.*

Aweel, **ə’wil**, implies submission to what cannot be helped :

“ Aweel ! this body’s nothing but a wheen claes to my soul.” G. Macdonald, *Alec Forbes*, c. 58.

Weel-a-weel, **’wilə’wil**, implies assent :

“ ‘ Come to yer tea, West Mains,’ said Myreside cordially.
‘ Weel a weel. Thank ye kindly.’” Ramsay, “ Emancipation of Sandy Macgregor,” *Scotsman*, Nov. ’09.

158. *Calls to animals ; with colloquial terms.*

Yean, **jən**, is an exclamation implying holding back or slowing :

“ As each horse passed the gate the driver left its head, and took his place by the wheel, cracking his whip, with many a ‘ hup horse ; yean horse ; woa lad ; steady ! ’” G. Douglas, *H. with Green Shutters*, c. 1.

Hup is also a call to a horse to go to the right ; *wind*, *wynd*, **wəind** ; *wyne*, **wəin**, a call to the left. Hence *neither hup nor wind* signifies “ to move in no direction whatever ” :

“ A feckless loon of a Straven weaver...had caught twa dragoon naigs, and he could neither gar them hup nor wind.” Scott, *Old Mortality*, c. 23.

“ By their answerin’ to our ca’—Hup, Wyne, go back, step awa.” Watson, *Poems* (1853, Lanarkshire). (W.)

“ Formerly, in speaking to their horses, carters employed *hup* and *wynd* in ordering them to either side, now mostly *high-wo*, and *jee*.” Jamieson, *Dictionary*, under *haup*, *hap*, *hup*.

Proo, *proo*, *prochiemoo*, **pru:**, **’prufimu** :

“ It is interesting to hear these young women (in south Ayrshire) calling to their cows *proo*, *proo*, *prochiemoo*, a call which the animals understand and obey. The words are said to be a corruption of *approchez-moi* and to date from the time, three

hundred years ago, when French ways and French servants were widely in vogue throughout Scotland." A. Geikie, *Scottish Reminiscences*, c. 7.

A cat is called *baudrons*, *baudrins*, **'bq:drənz**, **'bɑ:drənz** :

"Auld Hornie did the Laigh Kirk watch
Just like a winkin baudrons."

Burns, *The Ordination*.

A cat is usually addressed as "*Pussy baudrons*" :

"Poussie, poussie baudrons,
What got ye there ?
I got a fat mousikie
Rinning up a stair."

Chambers, *Popular Rhymes*. (W.)

A dog, especially a collie or shepherd's dog, is spoken of as *bawty*, **'bq:tɪ**, **'bɑ:tɪ**, and so addressed :

"The Spanish empire's tint a head,
An' my auld toothless Bawtie's dead."

Burns, *Elegy on the Departed Year*, 1788.

A stray or ill-conditioned dog is a *tyke*, **təɪk** :

"Wha now will keep you frae the fox,
Or worrying tykes ?" Burns, *The Twa Herds*.

A donkey is *cuddie* :

"The auld tinkler bodie,
Wi' his creel and his cuddie."

Ballantine, *Poems*. (W.)

"The highway is as free to our cuddies as to his gelding."
Scott, *Guy Mannering*, c. 8.

A fox is *Tod Lowrie*, *Todlowrie*, **'tɒd'lauri** :

"Todlowrie, come out o' your den." Scott, *Fortunes of Nigel*, c. 31.

"Tod Lowrie kens best, wi' his lang head sae sly ;
He met the pet lammie...."

Baroness Nairne, *The Mitherless Lammie*.

A cow has *hawkie*, **'hɔ:kɪ**, **'hɑ:kɪ**, for a general or pet name ; originally applied to a white-faced cow :

"An' dawtit, twal-pint hawkie's gaen
As yell's the bill." Burns, *Address to the Deil*.

CHAPTER X

PREFIXES, SUFFIXES AND COMPOUNDS

PREFIXES

159. “a-.” “a-” takes the place of the St. “be-” in many words:

ablow, **ə'blo:** (with intrusive “b”); *afore*, **ə'fo:r**; *ahint*, **ə'hɪnt**; *aneath*, **ə'niθ**; *asides*, **ə'səɪdz**; *atween*, **ə'twɪn**; *ayont*, **ə'yont**, in place of “below,” “before,” “behind,” “beneath,” “beside,” “between,” and “beyond.” (See under Prepositions.)

160. “Be-.”

“Be” is used (1) before verbs to strengthen them, e.g. *be-grudge* “to regret keenly”; (2) to make nouns into verbs, e.g. *begowk* or *begunk* “to deceive”; (3) to form adverbs, *belive*, *belyve*, **bə'laɪv**, “immediately,” “soon”:

“Then, on the other hand, I beflumm'd (fooled) them wi' Colonel Talbot.” Scott, *Waverley*, II, c. 35.

“But if ye didna fa' in wi' yer father within ten year, ye maun behaud (hold yourself) a wee,...an' go awa' ower the sea to Calcutta.” G. Macdonald, *Robert Falconer*, c. 14.

“Belyve, the elder bairns come drapping in.” Burns, *Cotter's Saturday Night*.

161. “For-.”

(a) The prefix *for-* or *fore-*, = “early,” gives several compounds. *Forbear*, **'forber**, is “ancestor”:

“Your grandfather...did some gude langsyne to the forbear of this great MacCallummure.” Scott, *H. of Midlothian*, c. 26.

Forenicht = “the early part of the evening.”

“He's very entertaining when he comes over forenicht.” S. R. Crockett, *Minister of Nether Dullery*.

Fore-end = “first-fruits.”

“I send you, out of the fore-end of my earnings, something to buy a new gown.” Galt, *Sir A. Wylie*, I, c. 25.

(b) There is another *for-* (Ger. *ver-*) = "against." *Foregather*, *forgedder* is to "meet for a special purpose":

"Dog-dirders an' others forgedderin' to get a house." W. Alexander, *Johnny Gibb*, c. 19.

Also "to meet by chance."

"If it ever was my fortune to forgather with a Frenchman." Moir, *Mansie Wauch*, c. 25.

(c) The second *for* is also used, like *ver*, of "reversal," "destruction," "exhaustion":

Forwandered—"strayed," a stronger form of "wandered":

"But he's awa' ower by the Wolf's Slock the day lookin' for some forwandered yowes." S. R. Crockett, *Tutor of Curlywee*.

Forbear is to "avoid."

"I know all his haunts, and he cannot forbear them long." Scott, *Fortunes of Nigel*, c. 25.

Forfeuchan, **fər'fɪxən**, **fər'fjuxən**, "exhausted":

"Weel, you may jalouse we were a wee bit forfeuchan when we cam' to the kirkyard." A. Geikie, *Scottish Reminiscences*, c. 13.

Forfoughten, **fər'foxtən**, *forfochen*, **fər'fɔxən**: *forfoochen*, *forfoughen*, **fər'fuxən**, is "exhausted with fighting," "wearied out":

"Ye're baith o' ye sair forfoochen." Ian Maclaren, *Days of A. L. S.*, "Drumshough's Love Story," c. 1.

"I am so forfoughten...that I think I had better ensconce myself in one of those bushes." Scott, *Legend of Montrose*, c. 14.

"This good little gentleman that seems sair forfoughen...in this tuilzie." Scott, *Rob Roy*, c. 28.

Forfecht, **fər'fɛxt**, is to "weary out":

"Fat needs fowk forfecht themsel's fau they hae plenty?" W. Alexander, *Johnny Gibb*, c. 30.

Forfain, **fər'fɛn**, is "played out," the opposite of "fain," "eager":

"I hae putten the gudeman to his bed, for he was e'en sair forfain." Scott, *Antiquary*, c. 26.

162. "*Mis-*."

"Mis-" is associated with what is unpleasant:

Mishanter is an "accident":

"There's sae mony mishanters 't we hear o' happenin." W. Alexander, *Johnny Gibb*, c. 46.

Mislippen is to "neglect," "abuse":

"Ye wudna like to hae neen o' the bucklins mislippen't." W. Alexander, *Johnny Gibb*, c. 46.

Mistryst, **mis'trøist**, is to "alarm":

"Pate Macready does say they are sair mistrysted (alarmed and annoyed) yonder in their Parliament House about this rubbery o' Mr Morris." Scott, *Rob Roy*, c. 14.

Misken, **mis'ken**, is to "mistake":

"No man fell so regularly into the painful dilemma of mistaking, or, in Scottish phrase, 'miskenning,' the person he spoke to." Scott, *St Ronan's Well*, c. 16.

Misdoot, **mis'dut**, is to "suppose what is unpleasant":

"I misdoot it's gaun to be terrible weather." S. R. Crockett, *Ensamples to the Flock*.

163. *Negative uses of "on" and "wan."*

"On-," "ohn-" is an equivalent of the English "un." For its use with the past part. and gerundive, see under *ohn*, *on*: Gr. § 51 and note.

Onkenned—"unknown."

"Weel, it's no onkenned to you that the twa first Maister Sleses wraite their sermons." S. R. Crockett, *The Three Maister Peter Sleses*.

"I wadna advise you to keep up expectin' an ondeemas (not to be reckoned) price for't." W. Alexander, *Johnny Gibb*, c. 6.

Wan- signifies "absence" or "lack":

Wanworth is a "trifle," "what is worthless":

"Chain work got at a mere 'wanworth.'" W. Alexander, *Johnny Gibb*, c. 27.

Wanrestfu', **wan'restfə** (restless); *wanuse*, **wan'ju:z** (abuse, wreck and ruin); *wanownt*, **wan'aunt** (unclaimed):

"An' may they never learn the gaets
Of ither vile, wanrestfu' pets!"

Burns, *Poor Mailie*.

SUFFIXES.

164. *-Art.*

The suffix *-art* is used like the old French *-ard* to form personal words, adjectives and nouns:

Thrawart, **Thrawart**, is "difficult," "unpleasant," "hard":

"Mony a thrawart job I hae had wi' her first and last."

Scott, *H. of Midlothian*, c. 12.

Willyard (with intrusive *y*) is "obstinate":

"Uh! uh! it's a hardset willyard beast this o' mine." Scott,

H. of Midlothian, c. 12.

165. *Absence of "-d," "-ed," in past participles.*

The dental termination of the past participle, borrowed from French or Latin, does not take on final *-d* or *-ed* in Scottish. Compare modern London usage, "situate" = "situated."

"John Anderson, my jo, John,

When we were first acquent (acquainted)."

Burns (Song).

"Domsie's a thraun body at the best, and he was clean infatua' wi' George." Ian Maclaren, *Brier Bush*, "Domsie," c. 3.

166. *-El.*

-El of direction implies "towards," the converse of *lin*, implying "direction from." (For *lin* = Eng. *ling* in "darkling," see par. 176.)

"O, if ye get to easel or wessel again I am undone." Scott, *Guy Mannering*, c. 1.

"Now, weize yoursell a wee easelward." Scott, *Antiquary*, c. 7.

"How do you this blae eastlin wind,

That's like to blaw a body blind?"

Burns, *Letter to James Tennant*.

"Erskine, a spunkie Norland (Norlin?) billie." Burns, *Author's Earnest Cry*.

(The resemblance in sound between *-lin* and *-lan'* (= "land") has no doubt led to a confusion between the two suffixes.)

167. *-En, -ern.*

The termination “-n,” “-en,” “-ern” occurs where the standard English has the simple noun or some other termination:

“The west Post is of stonern work.” Scott, *Fortunes of Nigel*, c. 2.

“They had pillaged my mithers’s auld house sae, that beechen bickers and treen trenchers and latten platters were whiles the best at our board.” Scott, *Fortunes of Nigel*, c. 5.

168. *-Er.*

-Er takes the place of final “-e” in words like “orange,” “lozenge,” probably by sympathy with “messenger,” “dowager”:

“Mr Broon was fair divertit, an’ gried her yin o’ his cough lozengers.” J. J. Bell, *Wee Macgregor*, c. 2.

“He cam hame frae the Sawbath-schule suree the ither nicht wi’ fower orangers an’ guid kens hoo mony pokes o’ sweeties.” J. J. Bell, *Wee Macgregor*, c. 3.

169. *-Erie.*

Sc. *-erie*, St. “-ery.” *-Erie* is used freely like standard *-ery* in “trumpery,” but with a French flavour:

“There’s a wee spicerie of I’ll no say what in this.” Galt, *Sir A. Wylie*, II, c. 1.

“What’s the need o’ a’ this fasherie?” *Ib.*, II, c. 7.

“He has comed between me and as muckle spreicherie (**‘spritxəri**), as wad hae made a man of me for the rest of my life.” Scott, *The Pirate*, c. 7.

170. *-Fast.*

The termination *-fast* occurs in the compound *bedfast* (confined to one’s bed):

“It laid me bedfast for a fortnight.” Wilson, *Tales B.*, “The Deserted Wife.”

171. *-Fu’.*

Sc. *-fu’*, St. “-ful.”

“She’s a rale genteel wumman, an’ awfu’ easy offendit.” J. J. Bell, *Wee Macgregor*, c. 3.

-Fu' implies the subjective condition; *fearfu'* is "timid," *soothfu'* is "honest," *waefu'* is "melancholy" or "sad." The suffix implying the production of a condition is *-some* (q.v.).

172. *-Heid.*

-Heid, **heid**, takes the place of St. "*-hood*," and is used in different combinations; *bairnheid*, *maidenheid*, *youthheid*, *neebourheid*, **'nibərheid**, *livelieid*, **'laɪvliɦid**:

"Your mither's wull wud be a law to ye sae lang, i' yer bairnheid." W. Alexander, *Johnny Gibb*, c. 49.

"...Toil't awa' upo' this plan fae youthheid to aul' age." W. Alexander, *Johnny Gibb*, c. 44.

"An' gi'e industrious fowk the means o' makin' a livelieid." W. Alexander, *Johnny Gibb*, c. 47.

"He's been a great freen to the cause in this neebourheid." W. Alexander, *Johnny Gibb*, c. 31.

173. *Sc. use of diminutive "-ie."*

-Ie is a diminutive suffix particularly common in Scottish, and passages where it occurs in the vernacular cannot be rendered into standard English without dropping the diminutive form:

"I bide i' that wee hoosie (house) down at the brig." G. Macdonald, *Alec Forbes*, c. 38.

"It wad flee nae mair nor a deid deukie (duck) i' this weather." G. Macdonald, *Alec Forbes*, c. 16.

"But Peter showed nae regard for either the bit tender lammie (lamb) or its mother." Wilson, *Tales B.*, "The Deserted Wife."

In some quarters, for instance in Dumfriesshire, it is added to nouns whenever the sentence is thus made to run more smoothly. Probably this explains its appearance in the *House with the Green Shutters*, the locality of which, Ochiltree in Ayrshire, is close to the Dumfriesshire border:

"From sidie to sidie they swung till the splash-brods were skreighing on the wheels."

This usage is also found in the Aberdeen and Forfarshire district. The saying which is quoted makes no reference to a diminutive man or horse:

"It's jist sic mannie, sic horsie atween the twa for that maitter." W. Alexander, *Johnny Gibb*, c. 19.

174. *-Le*.

There is a curious termination *-le* in the north of Sc. equivalent to *-ful*, e.g. "A seckle o' corn," i.e. a sackful; "a platle o' pottage"; "a spadle o' muck"; "a cairtle o' peats"; "a hantle o' fowk."

In Buchan, Abd., they have an adj. *forgetle* = forgetful. Under date of 7th Sept. 1515, in the Aberdeen Council Register, "The quhilk day, David Brownn grantit him award to my lord the Elect of Abirdene iiiii^{xx} Cartill of dry petis."

Alexander Hume in 1598 wrote: "In abating from the word following, we in the North use a mervelouse libertie. As...a ship'l of fooles, for a shipful of fooles."

Hantle (a small portion) is not confined to the North-East, but is common south of the Forth. Murray suggests two etymologies: (1) *antal* Scandinavian for "a number," which suits the meaning; (2) *-le* = *-ful*, *handful*, *hunkle*, *hantle*: but *handfu* is common in all the dialects.

175. *-Like*. "*-Like*" after adjectives.

-Like attached to adjectives qualifies the meaning, giving it a more general bearing:

Wise-like, **wæis-læik**, means "presenting a good appearance":

"'Ye ken what ye're about, wricht,' said Hillocks..., 'an' ye've turned out a wise-like kist.'" Ian Maclaren, *Days of A. L. S.*, "A Servant Lass," c. 1.

"'The awfu'-like thing,' as Miss Mizy ever afterward spoke of the schoolboy's conspiracy." Galt, *Sir A. Wyllie*, I, c. 3.

"Everything about the house was, to use her own phrase, 'in wyselike order.'" Cross, *Disruption*, c. 1.

Wainish't-like, **'wenɪft læik**, is "having a shrunken appearance."

"I was thinkin' 'im luikin jist rael wainish't-like aboot the queets." W. Alexander, *Johnny Gibb*, c. 35.

"'Daft-like!,' she had pronounced it. 'A jaiket that'll no meet.'" R. L. Stevenson, *Weir of H.*, c. 6.

176. “-*Lin*,” “-*lins*,” “-*lang*,” of way or condition.

-*Lin*, -*lins*, is a termination signifying “way,” “condition,” or “direction,” surviving in English poetry in “darkling” (in the dark). In Scottish it is found with adverbs, adjectives and nouns:

Halflin(s) or *hafflins*, **ˈhaːflɪnz**, **ˈhaflɪnz**, **ˈhɔːflɪnz**, is “half-grown”:

“Chiefly through the exertions o’ a hafflins laddie whose name was James Patrick.” Wilson, *Tales B.*, “Willie Wastle’s Wife.”

Also “partly”: “While Jennie halfpins is afraid to speak.” Burns, *Cotter’s Saturday Night*.

Hinderlins, **ˈhɪndərɪnz**, are the “hindquarters”:

“We downa bide the coercion of gude braid-claith about our hinderlins.” Scott, *Rob Roy*, c. 23.

Blindlins, **ˈblɪndlɪnz**, is “in a blind condition”:

“‘Na, na; I could gang hame blindlins,’ remonstrated Annie.” G. Macdonald, *Alec Forbes*, c. 29.

Oughtlins, “in any way,” “at all”:

“Or if he was grown oughtlins douser.” Burns, *To a Gentleman Who Had Sent Him a Newspaper*.

Another form of -*lin* is -*lang*:

Endlang, **ˈɛndlɑŋ**, is “on end,” “continually”:

“He never could preach five words of a sermon endlang.” Scott, *Guy Mannering*, c. 11.

177. -*Most*.

“-*Most*” is found as a suffix, with intensive force, in the word *bunemost*: *bune* = “above.”

“I crammed them (the supplications) baith into his hand, and maybe my ain was *bunemost*.” Scott, *Fortunes of Nigel*, c. 4.

178. “-*Ock*” as a diminutive.

-*Ock* is used freely in a familiar way as a diminutive: *bowrock*, **ˈburək**; *winnock*, **ˈwɪnək** (small window); *gullock*, **ˈɡʌlək** (“small beetle”), *bannock* (small bun), *bittock* (little bit):

"Sequestered for near a month in a bowrock (little bower or cottage) of old cold ruins on the Bass." R. L. Stevenson, *David Balfour*, c. 17.

"The 'three mile' diminished into 'like a mile and a bittock.'" Scott, *Guy Mannering*, c. 1.

The combination of *-ock* and *-ie* gives *-ockie*, *-ukie*, which implies something very small indeed; and *wee bit* is often prefixed, giving a very intensive diminutive form:

"There was a wee bit wifukie, was comin' frae the fair,
Had got a wee bit drappukie, that bred her meikle care."

Alexander Geddes, *The Wee Wifukie*.

179. *-Oot, -out.*

Out, oot, ut, as a suffix signifies "outside," "in the open":

"It lats fowk get the young beasts keepit thereoot." W. Alexander, *Johnny Gibb*, c. 37.

A *gang-thereout*, **'gaŋðərut**; *rintheroot*, **'rɪnðərut**, is "one fond of gadding or going outside":

"I daurna for my life open the door to ony o' your gang-thereout sort o' bodies." Scott, *Guy Mannering*, c. 1.

"Ye'll be drooned afore the mornin'..., ye fashous rintherout." G. Macdonald, *Alec Forbes*, c. 62.

180. *-Ous.*

The French *fâcheux* is found in Sc. as *fasheous*, *fashous*, *fashious* = "troublesome," one of the many borrowings from France during the century and a half of close alliance:

"Tell them frae me, wi' chiels be cautious,
For, faith! they'll aiblins fin' them fashious."

Burns, *Letter to James Tennant*.

This may explain the formation, or at least the final form, of *byous* = "extraordinary"; as an adverb, "extremely" (cf. *by-ordinal*):

"Be sure an' plot 'er milk dishes weel, in this byous weather." W. Alexander, *Johnny Gibb*, c. 1.

"I was byous anxious to hear about her."

It has the form *bias*:

"Our faithfu' servant Colonel Stuart got nae sic bias courtesy." *St. Johnstoun* (1823), II, 276. (W.)

181. -*Rick*.

Survival of O.E. *rīc*, "province":

"They sate dousely down and made laws for a haill country and kinrick." Scott, *Rob Roy*, c. 14.

182. -*Rife*.

Adjectival -*rife*, **rīf** = "abundant," makes compound adjectives, signifying "full of the quality of—."

Cauldrife is "disposed to chilliness"; *wakerife*, '**wekrīf**, *waukrife*, '**wā:krīf**, '**wō:krīf**, is "disposed to be watchful or wakeful":

"Their poor forlorn mother sitting by herself at the embers of a cauldrie fire." Galt, *A. of the Parish*, c. 17.

"There was a wakerife common sense abroad among the opinions of men that the new way of ruling was to follow." Galt, *Provost*, c. 28.

"Wae worth the wife
That has a waukrife wean,
A wee stoozie stumple,
That winna bide its lane."

Popular Rhyme.

COMPOUNDS.

183. *Ahint, behint*.

Ahint, behint = "behind" give the compounds:

Behint-hand, ahint the hand = "behind in payments."

"Ye ken I never was behint hand." Wilson, *Tales B.*, "The Hen-pecked Man."

"Honest folks that may chance to be a wee ahint the hand, like me." Scott, *Rob Roy*, c. 28.

184. *By, bye*.

By, bai, in the sense of "over" or "past," gives *bygane*:

"The ball that the gentry used to hae at my bit house a gudle whien years bygane." Scott, *St Ronan's Well*, c. 2.

By-gane also = "extra," "beyond," "more":

"A lusty, good-looking kimmer, of some forty or by-gane." Scott, *Fortunes of Nigel*, c. 14.

So *by-ordinar*, **'bair'ornər** = "beyond the common," "extra-good," "first-rate":

"They had a by-ordinar sermon frae a student." Ian Maclaren, *Days of A. L. S.*, "For Conscience' Sake."

Bye, **bair**, in the sense of "aside," gives *bye-hands*:

"I think we may as weel, for the present, set them bye hands (**bair han(z)**), for I have got dreadful news." Galt, *Sir A. Wylie*, II, c. 30.

In the sense of extra, *bye-bit* = an "odd morsel":

"I had set that down for a bye-bit between meals for mysell." Scott, *B. of Lammermoor*, c. 3.

In the sense of "off the regular," to *fall bye* is to "get sick":

"Some jots o' wark at the Manse offices, that's been lyin' owre sin' he fell bye." W. Alexander, *Johnny Gibb*, c. 49.

Bye-ganging, **'bairgən** = "passing":

"Where your beasts had been taking a rug of their muirland grass in the bye-ganging." Scott, *Rob Roy*, c. 35.

To *let bye* is to "allow to pass":

"Gin they'll no let me bye, I maun try to run through aneath their legs." Galt, *Sir A. Wylie*, I, c. 9.

By, *bye* following words like *down*, *north*, *out* signifies "near," "in the immediate neighbourhood":

"There was a man in a glen north-bye...at wes sober." Ian Maclaren, *Days of A. L. S.*, "A Nippy Tongue."

"Noo, man, ye'll jist mak' an erran' owre bye to the smiddy." W. Alexander, *Johnny Gibb*, c. 32.

"The tabledot, as they ca' their new-fangled ordinary down-by yonder." Scott, *St Ronan's Well*, c. 2.

"Here I am after a trot of sixty mile, or near by (about so far)." Scott, *Guy Mannering*, c. 45.

With "in," *bye* signifies "into the house," "inside":

"Gang in bye, and up the turnpike stair." Scott, *H. of Midlothian*, c. 12.

"Gang in bye, and be a better bairn another time." *Ibid.*, c. 4.

With "on," *bye* signifies "along," "in company":

"'Take my way of it,' says he, 'and come on by with the rest of us here to Rotterdam.'" R. L. Stevenson, *David Balfour*, c. 22.

Owre bye = "over here," "with us":

"It's keerious no, that Dawvid sudna been owre bye ere this time." W. Alexander, *Johnny Gibb*, c. 36.

To *care na by* = to "have no interest," to "be indifferent":

"For, laik o' gear ye lightly me,

But, trowth, I care na by."

Burns, *Tibbie, I Hue Seen the Day*.

185. *Cam-, kam-*.

Cam, kam is an adjective signifying "awry." (Cf. "This is clean kam." Shakespeare, *Cor.* III, 304.)

It is used as the first component with other words to give the sense of what is twisted, e.g. *camsteary*, **kam'sti:ri**, *camstairie*; *camstrairie*, *camstrairy*, **kam'stre:ri** = "difficult to manage," "going the wrong way":

"But the'll aye be some camsteary cratur in the world." Ian Maclaren, *Days of A. L. S.*, "Milton's Conversion."

"And wash Ethiopians in the shape of an east country gentleman's camstrairy weans." Galt, *A. of the Parish*, c. 22.

"He's a camsteary chield, and fasheous about marches." Scott, *Guy Mannering*, c. 50.

"'Ye're a camstairie lassie,' said Bruce." G. Macdonald, *Alec Forbes*, c. 21.

Camseuch, **'kamsyx**, is "cross-grained," "crabbed":

"Just her camseuch faither, and a thrawn auld limmer o' a servant lass." Cross, *Disruption*, c. 6.

Kamshackle, **'kamʃakl**, is "twisted" or "mixed-up."

"It's sae kamshackle, I canna word it." Hogg, *Tales*. (W.)

186. *Deil* in compounds.

Deil in negative phrases has already been treated under *Adverbs*, par. 79. *Deil haet*:

"Tho' deil haet ails them, yet uneasy."

Burns, *The Twa Dogs*.

It is used in various other ways:

"There is probably still room for a dissertation on the part the Devil has played in colouring the national imagination of Scotland. As is well known, all over the country instances may be found where remarkable natural features are assigned to his handiwork. Thus we have 'Devil's punchbowls' among the hills and 'Devil's cauldrons' in the river-channels. Perched boulders are known as 'De'il's putting-stanes,' and natural heaps and hummocks of sand or gravel have been regarded as 'De'il's spadefuls.' Even among the smaller objects of nature a connection with the enemy of mankind has suggested itself to the popular mind. The common puff-ball is known as the 'De'il's snuff-box'; some of the broad-leaved plants have been named 'De'il's spoons': the dragon-fly is the 'De'il's darning-needle.' Then the unlucky number thirteen has been stigmatized as the 'De'il's dozen,' and a perverse unmanageable person as a 'De'il's buckie.'" A. Geikie, *Scottish Reminiscences*, c. 4.

187. *Down.*

Phrases and compounds with *down*, *doon*, *doun*, **dun**:

Douncome = "fall," "ruin":

"It had amaist a douncome lang syne at the Reformation."

Scott, *Rob Roy*, c. 19.

Put down = to "hang," "execute":

"And we were a' put down for ane,
A fair young wanton lady."

Child's Ballads, *Gypsy Laddie*, p. 483.

Doon-laid = "laid-down," "express":

"But to cairry oot Sir Simon's doon-laid orders." W.

Alexander, *Johnny Gibb*, c. 45.

Doonsittin' = "resting-place":

"Hoot! hoot! dinna further the ill hither by makin' a bien doonsittin' an' a bed for't." G. Macdonald, *David Elginbrod*, c. 13.

Doon throu' = "in the lower territory," "nearer sea level":

"Dr Drogenweal, who had settled 'doon throu',' so as to be beyond the limits of his father's 'suchen.'" W. Alexander, *Johnny Gibb*, c. 19.

Doon the watter = "down the river Clyde," "at the seaside."
A Glasgow phrase :

"Doon the watter, five in a bed, an' takin' your meat on the tap o' a tin box is nae holiday wi' ma reckonin'." H. Maclaine, *M. F. the P.*, p. 35.

Doonwith = "downward," "to a later time":

"As mony a man frae King Dawvid doonwith afore him." G. Macdonald, *Alec Forbes*, c. 73.

188. *Fore, fur, far.*

The word "furrow" is found in the forms *fur*, *fore*, to form compounds.

Fur ahin, *fur afore*, the two "furrow" or right-hand animals drawing the plough. The other two in the team were known as *lan'* (land) *ahin* and *lan' afore*:

"My fur-ahin's a wordy beast
As e'er in tug or tow was traced."

Burns, *The Inventory*.

"I might as weel hae tried to drive our auld fore-a-hand (= *fur-ahin*) ox without the goad." Scott, *Old Mortality*, c. 13.

189. *Gate, gait.*

Gate signifies "road," "way." The Canongate in Edinburgh is a continuation of High Street, leading down from the Tron to Holyrood; the Cowgate is the road by which the cattle were formerly driven to market. In Glasgow the Trongate is "Market Street." In Ayr, Burns's town, Sandgate is the thoroughfare west of High Street, and closer to the sands.

Naegate or *naegait* signifies "in no wise" or "nowhere."

Outgait = "going about," "visiting":

"She was a fine Leddly—maybe a wee that dressy and foud o' outgait." Galt, *Sir A. Wyllie*, I, c. 28.

That gate signifies "in that manner":

"Dear brother, dinna speak that gate o' the gentlemen volunteers." Scott, *The Antiquary*, c. 6.

Other gate is used as an adjectival phrase = "different," "a different kind of":

"But Solomon should sit in other gate company than Francis of France." Scott, *Fortunes of Nigel*, c. 5.

190. *In*.

In about = "under one's influence":

"An' fan the like o' 'im's amo' them that canna keep 'im in about." W. Alexander, *Johnny Gibb*, c. 23.

Income = (a) a contracted disease affecting the general health:

"Afflicted with the rheumatics, and suchlike incomes." Galt, *The Steamboat*, c. 4.

(b) a tumor or gathering:

"Maister John, this is the mistress; she's got a trouble in her breest; some kind o' an income, I'm thinking." John Brown, *Rab and His Friends*.

Infare = a reception after the wedding at the bridegroom's new home:

"At bridal and infare I've braced me wi' pride." J. Baillie, *Todlin' Hame*, p. 350.

Infield, *in-field*, *infeedle* (Abd.); see quotation 1:

"The part of the township properly arable, and kept as such continually under the plough, was called *in-field*." Scott, *The Monastery*, c. 1.

"The Tower of Glendearg was distant, and there was but a trifling quantity of arable or infield land attached to it." *Ibid.*, c. 13.

"That bit elbuck at the back o' your infeedle." W. Alexander, *Johnny Gibb*, c. 45.

Intown, *intoon*, is another name for the same kind of land:

"The cultivators...are obliged to bring their corn to be grinded at the mill of the territory, for which they pay a heavy charge, called the *intown multures*." Scott, *The Monastery*, c. 13.

Inluck, *inlaik*, *inlake*, signifies "gap," "loss":

"Egad, he dashed at the old lord, and there would have been inlake among the peerage, if the Master had not whipt roundly in." Scott, *The Bride of Lammermoor*, c. 3.

Input is "contribution":

"...Ilka ane to be liable for their ain input." Scott, *H. of Midlothian*, c. 12.

191. *On*.

On is found in various compounds.

Onding = '**ondɪŋ**, "downfall" (ding on):

"'Onding o' snaw, father,' answered Jock, after having opened the window, and looked out with great composure." Scott, *H. of Midlothian*, c. 8.

Ongae, '**onge:**, is "business" or "affair," a "going on":

"A sad ongae they made o't." W. Alexander, *Johnny Gibb*, c. 18.

Oncomes—see quotation:

"The pretended cures which she performed, especially 'in oncomes,' as the Scotch call them, or mysterious diseases, which baffle the regular physician." Scott, *B. of Lammermoor*, c. 31.

On-cairry = "carrying on," "celebration":

"They've been haein' a gey on-cairry doon at the Ward." W. Alexander, *Johnny Gibb*, c. 17.

192. *Oot-, out-*.

Ootwuth, '**utwʌθ**, is "further," "outlying":

"Nae the ootwuth nyenk o' fat we ca' the Pardes park?" W. Alexander, *Johnny Gibb*, c. 45.

Out-cast is a quarrel:

"The twa best herds in a' the wast

* * *

Hae had a bitter black out-cast."

Burns, *The Twa Herds*.

Out, *oot*, **ut**, is used freely as a prefix:

Outbye, *ootbye*, **ut'bai**, is "outside," "out of doors":

"Did ye no' see hoo sweirt he wis to gang ootbye?" J. J. Bell, *Wee Macgregor*, c. 8.

Outfields, *ootfeedles* (Abd.) are arable lands lying some distance from the farmstead:

"The grun offisher...cam' oure to lay aff a bit o' oor ootfeedles last year." W. Alexander, *Johnny Gibb*, c. 10.

"There was, besides, *out-field* land, from which it was thought possible to extract a crop now and then, after it was abandoned

to the 'skye influences,' until the exhausted powers of vegetation were restored." Scott, *Monastery*, c. 1.

Out an' in="constantly," "intensely"; said of great intimacy: "Duncan sighed baith out and in." Burns, *Duncan Gray*.

"Out an' in neighbours." Watson, *Poems*. (W.)

193. *Ower-*, *owre-*, *o'er-*.

Owregae, **aur'ge**= to "trespass" (pres. part. *owregyaun*, **aur'gja:n**):

"Gin we dinna tak' an order wi' them that's owregyaun the laws o' the land." W. Alexander, *Johnny Gibb*, c. 42.

O'ercome, **'aurkam** = "repetition" or "refrain":

"An' aye the o'ercome o' his sang

Was 'Wae's me for Prince Charlie.'"

Jacobite song usually attributed to WILLIAM GLEN.

O'erhie, **aur'hi**; *o'erhigh*, *o'erhye*, **aur'hai**="overtake"; *o'erturn*="refrain" or "chorus of a song." "At last one of the best mounted overhighed the postilion." Crookshank, *Hist.* (1751), l. 395.

Ower and abune—"over and above":

"There will aye be some odd expenses ower and abune." Scott, *Guy Mannering*, c. 44.

Owre bye—(1) "over here":

"It's keerious no, that Dawvid sudna been owre bye ere this time." W. Alexander, *Johnny Gibb*, c. 36.

(2) "close at hand":

"She answered meekly, 'I was taking a dander to him owre-bye.'" G. Douglas, *H. with Green Shutters*, c. 4.

(3) "across the way":

"I saw the Lord Keeper's servants drinking and driving ower at Luckie Sma'trash's, owre-bye yonder." Scott, *B. of Lammermoor*, c. 13.

194. *Up-*.

Upgang, **'apgaŋ** (an "ascent"); *upgive*, **ap'gi**: (to inform); *uppit*, **ap'pit** (to put up or lodge); *up-tak*, **'aptak** (catching-on or understanding):

"Maybe we will win there the night yet, God sain us; though our minnie here's ratherd riegh in the upgang (slow at ascent)." Scott, *Heart of Midlothian*, c. 28.

"I freely here upgive with thee." Child's Ballads, *Outlaw Murray*, p. 635.

"Whilk Francis, Yerl o' Bothwell, tenanted o' me for sax hale months, and then absconded, without payin' me a plack for his uppitting." Wilson, *Tales B.*, "The Fatal Secret."

"Hoot-toot-toot, ye're wrang i' the up-tak' (you take me up wrongly)." W. Alexander, *Johnny Gibb*, c. 10.

"The notary may be mair gleg i' the uptak' (quicker at grasping things) than ye're thinking." Wilson, *Tales B.*, "The Fatal Secret."

Up by, up bye—(1) "to the place up there," "in the place up there":

"This was lattin at me, ye ken, for inveetin the coachman an' the gamekeeper up bye." W. Alexander, *Johnny Gibb*, c. 19.

(2) Metaphorically,—“out of one's reach,” “in a high position”:

"Weel, weel, Thomas, we'll get that an' mony ither things redd up to us when we gang up by (to heaven)." D. Gilmour, *Pen Folk*, p. 57.

Up by cairts is a proverbial expression, traditionally traced to the eighteenth century. During a heavy snowfall at Aberdeen, a fool, Jamie Fleeman, tethered his mare to what he believed was the chimney or "lunhead" of a cottage. A thaw came during the night, and he found the mare dangling from the steeple of the tolbooth. "Ay, faith," said Jamie, "ye're up by cairts this mornin'." Wright's *Dialect Dictionary* (with W. Murison as authority). It implies "rising socially":

"It winna be in oor day that Willie M'Aul an' the lassie 'll be so far up b' cairts (well-to-do) as be needin' a castell to haud their braw company." W. Alexander, *Johnny Gibb*, c. 44.

Up-throu', 'ʌp'θrau = "the upper part of the country":

"A visitor, a particular friend from 'up-throu,' an agriculturist like himself." W. Alexander, *Johnny Gibb*, c. 11.

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PART III
READER

INTRUSION OF ENGLISH INTO SCOTS

As Scots and Standard English are descended from the same original speech, they contain many words that are still similar and even identical in form. The further back we go in the history of each dialect, the greater we find this similarity to be. The spelling of Scots words is founded on the Midlothian dialect spoken at the Scottish Court prior to 1603, while that of Standard English represents roughly the London pronunciation of the fifteenth and sixteenth centuries. Each dialect is presented to the eye in an earlier stage of its history and therefore in a form in which the words are more alike. This partly explains the well-known fact that an Englishman finds it easier to *read* Scots than to understand the spoken dialect.

Before the Union of the Crowns in 1603, many Southern words and spellings had crept into our literary Scots, chiefly through the influence of our Scottish Chaucerians and of the religious writers of the sixteenth century. For nearly 100 years after 1603, Scots was used but rarely for literary purposes. When it was revived as a medium of poetic expression by Ramsay and his followers in the eighteenth century, much of the old Scottish vocabulary had been lost, or had been replaced by Southern words. English was also taking the place of Scots in the pulpit, in the school, on the public platform and in polite conversation. All classes heard the stately language of the Authorized Version every Sunday in the Scripture lesson, in the prayer and in the sermon. In many a humble home, too, the language of Holy Writ would be used in family worship, in the father's exhortation and prayer. Hence in the consciousness of the Scottish speaker, English was regarded as the language of serious and reasoned discourse and a dignified form of speech for strangers and superiors. In the best of our Scottish writers, it will be found that an approach to English or the complete

substitution of English for Scots, corresponds to a subtle change in the mental attitude of the speaker, and is therefore as a rule artistically correct. Thus, in *Tam o' Shanter*, VII A, when Burns is moralising, he drops into English, as in the passage beginning "But pleasures are like poppies spread." In *The Cotter's Saturday Night*, the dedicatory verse is in English, so also are the verses in which the poet speaks about injured innocence and the verses that describe the family worship. In this poem it should be noted that Burns was using an English metre so that Scots did not come to him as readily as when he was handling an old Scottish stave. In the extract from *Johnny Gibb* XIV A, Sammy, the piper, makes a ludicrous attempt at English in order to impress his boisterous companions, "Seelance that shottin this moment or I'll not play anoder stroke for no man livin'." Again in the extract from *Rob Roy*, II A, Scott makes a subtle distinction between the language of the Highland Chieftain and that of his burgher relative, Bailie Nicol Jarvie. In the extract from *Mansie Wauch* X A, the narrative is couched in a kind of Anglified Scots while the conversation is in genuine dialect.

We must not suppose, however, that English spelling always means English pronunciation. Examples to the contrary may be found in rhymes, and the following are a few culled from our extracts :

Ext. VII A.	floods rhymes with woods.
Sc. Ph.	fladz „ „ wadz.
Ext. IX A.	begyle „ „ toil.
Sc. Ph.	br'gail „ „ tãil.
	roun' „ „ town.
Sc. Ph.	run „ „ tun.
Ext. XV A.	trouble „ „ nibble.
Sc. Ph.	tribl „ „ nrbl.
Ext. XVII B.	die „ „ he, me.
Sc. Ph.	di: „ „ hi:, mi:.

On the other hand, numerous examples may be found in the rhymes, showing conclusively that English spelling can be

interpreted only by English pronunciation, unless the rhyme is to be sacrificed.

Ext. VII A.	shoe rhymes with fou.		
Sc. Ph.	ʃø:	„ „	fʊ:.
E. Ph.	fʊ:.		
Ext. IX A.	eye	„ „	kʏe.
Sc. Ph.	i:	„ „	kɑ:.
E. Ph.	aɪ.		
Ext. IX B.	friend	„ „	attend.
Sc. Ph.	frɪn	„ „	ə'tend.
E. Ph.	frend.		
Ext. X B.	dwel	„ „	well (adv.).
Sc. Ph.	dwal	„ „	wɪl.
Ext. XIII B.	four	„ „	door.
Sc. Ph.	fauər	„ „	dɔ:r.
E. Ph.	fɔ:r.		
	day	„ „	away.
Sc. Ph.	de:	„ „	ə'wa:.
E. Ph.			ə'we:.

Yet in this same Extract XIII B, *away* is made to rhyme correctly with **aɪ**, E. all.

It is evident, then, that the Scottish versifier often has recourse to English to eke out his rhymes, and this practice of borrowing from the sister dialect has been extended to the body of the verse and to prose. We have already seen (Intro. pp. xx, xxi) that Stevenson openly boasts of using English when his rhyme jibs. Allan Ramsay set the pernicious example of writing popular songs in Anglified Scots or Scottified English and he has had many imitators—no doubt because these abominations are well received in English music halls and command a high price. Now it must be admitted that there are districts in Scotland where the mixture of population has led to a curious amalgam of English and Scots, and that writers who seek local colour are perfectly entitled to use such a hybrid dialect, but it should not pass muster as Scots. Good Scots, notwithstanding the School Board, may still be heard in many parts of the country, particularly in Buchan, Caithness, Roxburgh, Forfar, Galloway ;

and something should be done to foster it. Instead of weakly using an English equivalent our writers should strive to find the appropriate native word; and if they are to succeed, a thorough knowledge of a living dialect is absolutely essential. Scots writers, furthermore, ought to know something of the history of their language and of its grammar in so far as it differs from Standard English. They should be steeped in ancient and modern Scots literature, so that they can draw from the literary vocabulary as well as from their own local speech. To this end we ought to have a systematic study of our old national speech and literature in our schools and colleges. The Scottish Language can never be national in the same sense as it was before King Jamie left Auld Reekie for the delights of London town, but there are still some features of Scottish life and character that find their truest and most artistic expression in the Northern Lede. Burns and Scott and Barrie and many another writer are sufficient proof of this. Every Scotsman should take a pride in being bilingual and refuse to merge his individuality in the Englishman, however much he may glory in being a citizen of the British Empire.

I A. GLAUD AND SYMON

THE GENTLE SHEPHERD.

ALLAN RAMSAY (1686-1758).

ACT SECOND, SCENE I.

A snug thack-house, before the door a green ;
 Hens on the midden, ducks in dubs are seen.
 On this side stands a barn, on that a byre ;
 A peat-stack joins, an' forms a rural square.
 The house is Gland's—there you may see him lean,
 An' to his divot-seat invites his frien'.

Time—11 A.M.

Gland. Good-morrow, neighbour Symon—come, sit down,
 An' gie's your cracks.—What's a' the news in town ?
 They tell me ye was in the ither day,
 An' sald your crummock, an' her bassen'd quey.
 I'll warrant ye've coft a pund o' cut an' dry ;
 Lug out your box, an' gie's a pipe to try.

Symon. Wi' a' my heart ;—an' tent me now, auld boy,
 I've gather'd news will kittle your heart wi' joy.
 I cou'dna rest till I cam o'er the burn,
 To tell ye things hae taken sic a turn,
 Will gar our vile oppressors stend like flaes,
 An' skulk in hidlings on the heather braes.

Gland. Fy, blaw !—Ah, Symie ! rattling chiels ne'er stand
 To cleck an' spread the grossest lies aff-hand,
 Whilk soon flies round, like wild-fire, far an' near ;
 But loose your poke, be't true or fause let's hear.

I A. GLAUD AND SYMON

THE GENTLE SHEPHERD.

ALLAN RAMSAY (1686–1758).

ACT SECOND, SCENE I.

ə snag 'θak'hus, br'fo:r ðə do:r ə grin;
 henz ən ðə 'mɪdn, ¹daks ɪn dɒbz ər sin.
 ən ðɪs səɪd ²standz ə bɜ:n, ən ðat ə ³bair:
 ə 'pɪstak dʒəɪnz, ən fɔ:mz ə 'ruərəl skwa:r.
 ðə hus ɪz ⁴glɑ:dz—ðe:r ju me si: hɪm lɪn,
 ən tə hɪz 'dʒvət⁵set ɪn'vɪts ɪz frɪn.

Time—11 A.M.

⁴glɑ:d. gyl'mərə, 'nɪbər 'sɪmən—kəm, sɪt du:n,
 ən gɪz jər kræks.—wats ⁴a: ðə nju:z ɪn tu:n?
 ðe tɛl mɪ jɪ wəz ɪn ðə 'rðər de:,
 ən ⁴sɑ:lð jər 'kræmæk, ən ər basnt kwe:.
 əl wɜ:nɪt jɪv kɔft ə pænd o kæt ɪ drɔɪ;
 læg ut jər ⁶bɒks, ən gɪz ə pəɪp tə trɔɪ.

'sɪmən. wɪ ⁴a: mə hert;—ən tent mɪ nu:, ⁴a:lð ⁷bəɪ,
 əv 'geðərt nju:z ⁸wɪl kɪtl jər hert wɪ ⁷dzəɪ.
 ə 'kædnə rɛst tɪl ə kəm ʌr ðə bɜ:n,
 tə tɛl jɪ θɪŋz he 'takən sɪk ə tɜ:n,
⁸wɪl ⁹gɑ:r ¹⁰ur vɔɪl ə'prɛsərz stænd ləɪk fle:z,
 ən skalk ɪn 'hɪdlɪnz ən ðə 'hɛðər bre:z.

⁴glɑ:d. fər, ⁴blɑ:—a:, 'sɪmɪ! 'ratlən tɪfɪlz neɪr ²stand
 tə klɛk ən sprɛd ðə 'grɒsɛst lɪz æf²hænd
 ʌlk ¹¹sɪn flɪ:z rund, ləɪk wɒl³fər, fɑ:r ən nɪr;
 bæt læuz jər pɒk, bɪt tru: ər ⁴fɑ:s ¹²lets hɪr.

¹ dʒuks ² a: ³ əɪ ⁴ ʊ: ⁵ ɪ ⁶ ɔ ⁷ oɪ ⁸ ʌ ⁹ ɛ ¹⁰ wər, wɪr, wər
¹¹ fɪn ¹² a, ə

Symon. Seeing's believing, Glauf; an' I have seen
 Hab, that abroad has wi' our master been;
 Our brave good master, wha right wisely fled,
 An' left a fair estate to save his head:
 Because, ye ken fu' weel, he bravely chose
 To stand his Liege's friend wi' great Montrose.
 Now Cromwell's gane to Nick; and ane ca'd Monk
 Has play'd the Rump a right slee begunk,
 Restor'd King Charles, an' ilka thing's in tune;
 An' Habby says, we'll see Sir William soon.

Glauf. That maks me blyth indeed!—but dinna flaw:
 Tell o'er your news again! and swear till't a'.
 An' saw ye Hab! an' what did Halbert say?
 They hae been e'en a dreary time away.
 Now God be thanked that our laird's come hame;
 An' his estate, say, can he eithly claim?

Symon. They that hag-rid us till our guts did grane,
 Like greedy bears, daur nae mair do't again,
 An' good Sir William sall enjoy his ain.

Glauf. An' may he lang; for never did he stent
 Us in our thriving, wi' a racket rent;
 Nor grumbled, if ane grew rich; or shor'd to raise
 Our mailens, when we pat on Sunday's claes.

Symon. Nor wad he lang, wi' senseless saucy air,
 Allow our lyart noddles to be bare.
 "Put on your bonnet, Symon—tak a seat.—
 How's a' at hame?—How's Elspa?—How does Kate?
 How sells black cattle?—What gies woo this year?"—
 And sic-like kindly questions wad he speer.

Glauf. Then wad he gar his butler bring bedeen
 The nappy bottle ben, an' glasses clean,
 Whilk in our breasts rais'd sic a blythsome flame,
 As gart me mony a time gae dancing hame.
 My heart's e'en raised!—Dear neibour, will ye stay

‘simən. ‘siənz brli:vɪn, ¹glɑ:d; ən ə həv sin
 hɒb, ðæt ə’brəd həz wɪ ²ur ‘mestər bin;
²ur bre:v gʏd ‘mestər, ¹ma: rɪxt ‘wəɪʃli fled,
 ən lɛft ə feɪr rɪstet tə se:v ɪz hɛd:
 br’kɑ:z, jɪ kən fu wɪl, hɪ bre:vli tʃo:z
 tə ³stand hɪz ‘lɪdʒəz frɪnd wɪ gret mən’tro:z.
 nu: ‘krəmwɔ:lz ɡem tə nɪk; ən ⁴en ¹kɑ:d mʌŋk
 həz ple:d ðə rʌmpl ə rɪxt sli: br’ɡʌŋk,
 rɪ’sto:rt kiŋ tʃarlz, ən ‘ɪlkə θɪŋz ɪn tɪn;
 ən ‘hɑbɪ se:z, wɪl si: ⁵sɪr wɪlm ⁶syn.

¹glɑ:d. ðæt maks mi bləiθ ɪn’dɪd!—bæt ‘dɪnəə ¹flɑ:;
 tɛl ʌr jər nju:z ə’ɡen! ən swɪr tɪlt ¹ɑ:.
 ən ¹sɑ: jɪ hɒb! ən mæt dɪd ‘hɑbət se:?
 ðe he: bɪn i:n ə ‘drɪəri təɪm ə’we:.
 nu ɡɒd bi ‘θʌŋkət ðæt ²ur lerdz kʌm hem;
 ən hɪz rɪstet, se:, kən hɪ ‘iθli kleɪn?

‘simən. ðe: ðæt hɑɡ’rɪd ʌs tɪl ²ur ɡʌts dɪd ɡren,
 lɛɪk ‘ɡrɪdi beɪrz, ¹dɑ:r ne: meɪr dɔ:t ə’ɡen,
 ən ɡʏd ⁵sɪr wɪlm səl ⁷ɪn’dʒər hɪz e:n.

¹glɑ:d. ən me: hɪ lʌŋ; fɔr ‘nɪvər dɪd hɪ stent
 ʌs ɪn ²ur ‘θrɑvən, wɪ ə ‘rʌkət rent;
 nɔr ɡrʌmɪt, ɪf ⁴en ɡru: rɪtʃ; ɔr fɔɪrd tə re:z
²ur ‘melənz, ʌn wɪ pʌt ən ‘sʌndɪz kle:z.

‘simən. nɔr ⁹wəd hɪ lʌŋ, wɪ ‘sensləs ¹sɑ:sɪ eɪr,
 ə’lu: ²ur ‘lʌrət ⁸nɒdlz tə bi beɪr.

“pɪt ən jər ‘bɒnət, ‘simən—tak ə set.—
 hu:z ¹ɑ: ət hem?—hu:z ‘elspə?—hu: dɪz ket?
 hu: sɛlz blæk kʌtɪ?—mæt ɡi:z wu: ðɪs i:r?”—
 ən sɪklɛɪk ‘kæɪndli ‘kwɛstənz ⁹wəd hɪ spɪr.

¹glɑ:d. ðæn ⁹wəd hɪ ¹⁰ɡɑ:r hɪz ‘bʌtlər brɪŋ brɪdɪn
 ðə ‘nʌpɪ ⁸bɒtl bɛn, ən ‘ɡlɛsəz klɪn,
 mʌk ɪn ²ur brɪsts ¹¹re:zd sɪk ə ‘bləiθsəm flem,
 ən ¹⁰ɡɑ:rt mi ¹²monɪ ə təɪm ɡe: ‘dʌnsən hem.
 mə herts i:n ¹¹re:zd!—dɪ:r ‘nɪbər, wɪl jɪ ste:

¹ ɡ: ² wɑr, wɪr, wər ³ ɑ: ⁴ jɪn ⁵ ʌ ⁶ fɪn ⁷ oɪ ⁸ o ⁹ ɪ, ʌ
¹⁰ ɛ ¹¹ rest ¹² ɔ, ʌ, ʌ

An' tak your dinner here wi' me the day ?
 We'll send for Elspa too—an' upo' sight,
 I'll whistle Pate an' Roger frae the height ;
 I'll yoke my sled, an' send to the neist town,
 An' bring a draught o' ale baith stout an' brown ;
 An' gar our cottars a', man, wife, an' wean,
 Drink till they tine the gate to stand their lane.

Symon. I wadna bauk my friend his blyth design,
 Gif that it hadna first of a' been mine :
 For ere yestreen I brew'd a bow o' mant,
 Yestreen I slew twa wathers, prime an' fat ;
 A furlot o' guid cakes my Elspa beuk,
 An' a large ham hangs reesting in the neuk ;
 I saw mysell, or I can o'er the loan,
 Our meikle pat, that seads the whey, put on,
 A mutton bouk to boil, an' ane we'll roast ;
 An' on the haggies Elspa spares nae cost :
 Sma' are they shorn, an' she can mix fu' nice
 The gusty ingans wi' a curn o' spice :
 Fat are the puddings—heads an' feet weel sung ;
 An' we've invited neibours auld an' young,
 To pass this afternoon wi' glee an' game,
 An' drink our master's health an' welcome hame.
 Ye maunna then refuse to join the rest,
 Since ye're my nearest friend that I like best :
 Bring wi' you a' your family ; an' then,
 Whene'er you please, I'll rant wi' you again.

Glaud. Spoke like yoursell, auld birky, never fear,
 But at your banquet I sall first appear :
 Faith, we sall bend the bicker, an' look bauld,
 Till we forget that we are fail'd or auld.
 Auld, said I !—troth I'm younger be a score,
 Wi' your guid news, than what I was before.
 I'll dance or e'en ! Hey, Madge, come forth ; d'ye hear ?

æn tak jær 'dɛnær hi:r wɪ mi ðə de: ?
 wil sænd fər 'ɛlspə tɔ:—æn ə'pɔ sɪxt,
 al ¹masl pet æn 'rɔdʒær fre ðə hɪxt;
 al jok mə slɛd, æn sænd tə ðə nækst tun,
 æn brɪŋ ə ²draxt o ³ɛl beθ stut ŋ brun;
 æn ⁴gɑ:r ⁵ur kətərz ⁶ɑ:, mæn, wəɪf, æn wen,
 drɪŋk tɪl ðe tæɪn ðə get tə ²stand ðər len.

'sɪmən. ə ⁷wədne ⁶bɑ:k mə frɪnd hɪz blæiθ drʒæɪn,
 gɪf ðət ɪt 'hædnə ¹fɑrst o ⁶ɑ: bɪn mæɪn :
 fər 'e:r jə'strɪn ə bru:d ə bau o mɑ:t,
 jə'strɪn ə slu: ⁶twa: 'wɑðərz, præɪm æn fæt ;
 ə ¹fɑrlət o gɪd keks mɑɪ 'ɛlspə bjuk,
 æn ə lerdʒ hɑm hɪŋz 'rɪstən ɪn ðə nʒuk;
 ə ⁶sɑ: mə'sɛl, ɔr ɑ kɑm ɹur ðə lɔn,
⁵ur mɪkl pɑt, ðət skɑ:dz ðə mɑɪ, pɪt æn,
 ə mɑtn buk tə bæɪl, æn ⁸en wɪl ⁹rɔst ;
 æn æn ðə 'hɑgɪz, 'ɛlspə speɪrz ne ⁹kɔst :
⁶sma: ɔr ðe ⁹fɔrn, æn ʃi kæn mɪks fu nəɪs
 ðə 'gʊstɪ 'ɪŋənz wɪ ə kɑrn o spæɪs :
 fæt ɔr ðə pɑdnz—¹⁰hɪdz æn fɪt wɪl sɑŋ;
 æn wɪ:v ɪn'vɪtət 'nɪbərz ⁶ɑ:ld æn jɑŋ,
 tə pɑs ðɪs 'ɛftərnɪn wɪ gli: æn gem,
 æn drɪŋk ⁵ur 'mestərz hɛlθ æn 'wɛlkəm hem.
 ʃi 'mɑnnə ðæn ɹɪ'fjɔ:z tə dʒæɪn ðə rɛst,
 sɪns ʃi:r mə 'nɪ:rɛst frɪnd ðət ə ləɪk bɛst;
 brɪŋ wɪ ʃi ⁶ɑ: jær 'femɪlɪ; æn ðɛn,
 mæn'e:r ʃi plɪ:z, ɑl rɑnt wɪ ju ə'gɛn.

⁶glɑ:d. spɔk ləɪk jær'sɛl, ⁶ɑ:ld 'bɪrkɪ 'nɪvər fɪr,
 bæt ət jær 'bɑŋkwət ɑ sɑl ¹fɑrst ə'pɪr :
 feθ, wɪ sɑl bænd ðə ¹bɪkər, æn lʒuk ⁶bɑ:ld,
 tɪl wɪ fər'get ðət wɪ ɔr felt ɔr ⁶ɑ:ld.
⁶ɑ:ld, sɛd ɑ!—trəθ əm jɑŋər bɪ ə skɔr,
 wɪ jær gɪd nʒu:z, ðæn mɑt ə wəz br'fɔr.
 ɑl dɑns ɔr ɪ:n ! hæɪ, mɑdʒ, kɑm fɔrθ, dʒɪ hi:r ?

¹ɪ ²ɑ: ³ʃɪl ⁴ɛ ⁵wɪr, wər, wɑr ⁶ɔ: ⁷ɪ, ʌ ⁸ʃɪn ⁹ɔ ¹⁰e

Enter MADGE.

Madge. The man's gane gyte !—Dear Symon, welcome here—
What wad ye, Glaud, wi' a' this haste an' din !
Ye never let a body sit to spin.

Glaud. Spin ! snuff !—Gae break your wheel an' burn your tow,
An' set the meiklest peat-stack in a low ;
Syne dance about the banefire till ye die,
Since now again we'll soon Sir William see.

Madge. Blyth news indeed ! An' wha was't tald you o't ?

Glaud. What's that to you ?—Gae get my Sunday's coat ;
Wale out the whitest o' my bobit bands,
My white-skin hose, an' mittans for my hands ;
Syne frae their washing cry the bairns in haste,
An' mak yoursells as trig, head, feet, an' waist,
As ye were a' to get young lads or e'en,
For we're gaun o'er to dine wi' Sym bedeen.

Symon. Do, honest Madge—an', Glaud, I'll o'er the gate,
An' see that a' be done as I wad hae't. *[Exeunt.]*

madz. ðə manz ge:n gəit!—di:r 'simən, 'welkəm hi:r—
mat ¹wəd ji, ²glɑ:d, wɪ ²ɑ: ðis hest ɪ dɪn!
ji 'nɪvər ³let ə 'bɑdɪ sɪt tə spɪn.

²glɑ:d. spɪn! snaf!—ge bræk jər mɪl ɪ bɑrn jər tau,
ən set ðə 'mɪkləst 'pɪtstæk ɪn ə laʊ;
səɪn dɑns ə'but ðə ben^ffaɪr tʃl ji di:,
sɪns nu: ə'ʒen wɪl ⁵syn ⁶sɪr wɪlm si:.

madz. bləiθ nju:z ɪn'dɪd! ən ²ma: wəst ²tɑ:lɪd ji ɒt?

²glɑ:d. mɑts ðæt tə ju: ?—ge: ɡet mə 'sɑndɪz kɒt;
wel ut ðə 'mæitəst ɒ mə 'bəbɪt ⁷bɑndz,
mə 'mæɪtskɪn ho:z, ən mɪtnz fɔr mə ⁷hɑndz;
səɪn fre ðər 'wɑfən krɑɪ ðə ⁸bernz ɪn hest,
ən mæk jər'selz əz trɪɡ, ⁹hɪd, fɪt, ɪ west,
əz ji wər ²ɑ: tə ɡet jʌŋ ⁷lɑdz ɔr ɪn,
fɔr wi:r ²ɡɑ:n ɔr tə dəɪn wɪ sɪm brɪdɪn.

'simən. dʊ:, 'ənəst madz—ən, ²glɑ:d, ɔl ɔr ðə ɡet,
ən si: ðæt ²ɑ: bi dɪn əz ə ¹wəd het.

¹ I, A ² Q: ³ ə, a ⁴ əɪ ⁵ fɪn ⁶ A ⁷ ɑ: ⁸ ɛ ⁹ e

II A. THE FREEBOOTER AND THE BAILIE

ROB ROY.

SIR WALTER SCOTT (1771-1832).

CHAPTER XXIII.

Bailie Nicol Jarvie, a Glasgow magistrate, pays a visit to the Tolbooth of that city, to succour an unfortunate Englishman, the agent of a London commercial house, who had been imprisoned for the debts of his firm. The Bailie finds two visitors in the prisoner's cell. One of them is Rob Roy, a famous outlaw and a cousin of Jarvie's, and the other is a young English gentleman, Frank Osbaldistone, the son of the prisoner's employer. The conversation that follows brings out clearly the Bailie's Scottish caution, his respect for the law, and his keen anxiety, withal, for his kinsman's safety. These form a strong contrast to the reckless daring of the freebooter and his humorous appreciation of the magistrate's real character.

"Ah!—Eh!—O!" exclaimed the Bailie. "My conscience!—it's impossible—and yet—no!—Conscience, it canna be!—and yet again—Deil hae me! that I suld say sae—Ye robber—ye cateran—ye born deevil that ye are, to a' bad ends and nae gude ane—can this be you?"

"E'en as ye see, Bailie," was the laconic answer.

"Conscience! if I am na clean bumbaized—*you*, ye cheat-the-wuddy rogue, *you* here on your venture in the Tolbooth o' Glasgow?—What d'ye think's the value o' your head?"

"Umph!—why, fairly weighed, and Dutch weight, it might weigh down one provost's, four bailies', a town-clerk's, six deacons', besides stent-masters"——

"Ah, ye reiving villain!" interrupted Mr Jarvie. "But tell ower your sins, and prepare ye, for if I say the word"——

"True, Bailie," said he who was thus addressed, folding his hands behind him with the utmost nonchalance, "but ye will never say that word."

"And why suld I not, sir?" exclaimed the magistrate—"Why suld I not? Answer me that—why suld I not?"

"For three sufficient reasons, Bailie Jarvie.—First, for auld langsyne;—second, for the sake of the auld wife ayont the fire at Stuckavrallachan, that made some mixture of our bluids, to

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CHAPTER XXIII.

“a: !—e: !—o: !.....ma ¹konfəns !—its ¹im’posibl—ən jɛt—
no: !—¹konfəns, ɪt ¹kannə bi: !—ən jɛt ə’ɡen—dil he: mɪ ! ðət ə
səd se: se—jɪ ¹robər—jɪ ¹katərən—jɪ ¹born di:vəl ðət jɪ aɪr, tə
²a: bəd ɛndz ənd ne: ɡɪd ³en—kən ðɪs bi ju: ?”

“i:n əz jɪ si:, ⁴bəili.”

“¹konfəns ! ɪf a ¹amnə klin bəm’be:zd—ju:, jɪ ⁵tʃɪt ðə ¹wɑdɪ
rog, ju: hi:r ən jər ¹ventər ɪn ðə ¹taubyθ o ¹ɡlɛskə ?—mat dʒɪ
θɪŋks ðə ¹veljə o jər ⁵hɪd ?”

“mɪm !—maɪ, ⁶fɛrɪl ⁶wəɪt, ən dʌtʃ wɛxt, ɪt mɪxt ⁶wəɪ dun
wan ¹prɒvəsts, faʊr ⁴bəilɪz, ə tun klærks, sɪks ⁸dɪkənz, brɪsəɪdz
¹stentmestərz”——

“a:, jɪ ¹ri:vən ¹vɪlən !.....bət tɛl aʊr jər sɪnz, ən prɪpɛr
jɪ, fər ɪf a se: ðə wɑrd”——

“tru:, ⁴bəili,.....bət jɪ: ⁷wɪl ¹nɪvər se: ðat wɑrd.”

“ən maɪ sʌd ə nɒt, ⁷sɪr ?.....maɪ sʌd ə nɒt ? ¹ənsər mɪ
ðat—maɪ sʌd ə nɒt ?”

“fər θri: sʌfɪnt re:znz, ⁴bəili ¹dʒɑrvɪ.—⁷fɪrst, fər ²a:ld
lɑŋsəɪn;—¹sɪkənt, fər ðə sek o ðə ²a:ld wəɪf ə’jənt ðə ⁸fær ət
stakə’vrələxən, ðət med sam ¹mɪkstər o ⁹wər blɪdz, tə mə e:n

¹o ²o: ³jɪn ⁴bɛljɪ ⁵e ⁶aɪ, e: ⁷ʌ ⁸əɪ ⁹wɪr, wɑr

my own proper shame be it spoken! that has a cousin wi' accounts, and yarn winnles, and looms, and shuttles, like a mere mechanical person;—and lastly, Bailie, because if I saw a sign o' your betraying me, I would plaster that wa' with your harns ere the hand of man could rescue you!"

"Ye're a bauld desperate villain, sir," retorted the undaunted Bailie; "and ye ken that I ken ye to be sae, and that I wadna stand a moment for my ain risk."

"I ken weel," said the other, "ye hae gentle bluid in your veins, and I wad be laith to hurt my ain kinsman. But I'll gang out here as free as I came in, or the very wa's o' Glasgow tolbooth shall tell o't these ten years to come."

"Weel, weel," said Mr Jarvie, "bluid's thicker than water; and it liesna in kith, kin, and ally, to see motes in ilk other's een if other een see them no. It wad be sair news to the auld wife below the Ben of Stuckavrellachan that you, ye Hieland limmer, had knockit out my harns, or that I had kilted you up in a tow. But ye'll own, ye dour deevil, that were it no your very sell, I wad hae grippit the best man in the Hielands."

"Ye wad hae tried, cousin," answered my guide, "that I wot weel; but I doubt ye wad hae come aff wi' the short measure; for we gang-there-out Hieland bodies are an unchancy generation when you speak to us o' bondage. We downa bide the coercion of gude braid-claith about our hinderlans; let a be breeks o' freestone, and garters o' iron."

"Ye'll find the stane breeks and the ain garters, ay, and the hemp cravat, for a' that, neighbour," replied the Bailie. "Nae man in a civilized country ever played the pliskies ye hae done—but c'en pickle in your ain pockneuk—I hae gi'en ye warning."

"Well, cousin," said the other, "ye'll wear black at my burial?"

"Deil a black cloak will be there, Robin, but the corbies and the hoodie-craws, I'se gie ye my hand on that. But whar's the gude thousand pund Scots that I lent ye, man, and when am I to see it again?"

"Where it is," replied my guide, after the affectation of considering for a moment, "I cannot justly tell—probably where last year's snaw is."

‘prəpər fɛm bi ɪt ‘spokən! ðæt hæz ə ¹kɑzn wɪ ə’kunts, ən jɜn ²wɪnlz, ən lɪnmz, ən fɑtlz, ləɪk ə mɪr mə’kənɪkl ‘pɜrsən;—ən ‘lɑstli, ³‘bœili, br’kɑ:z ɪf ə ⁴sɑ: ə səɪn o ju:r br’treən mɪ, ə wud ‘plestər ðæt ⁴wɑ: wɪ jər hɑrnz eɪr ðə ⁵hænd o mæn kud ‘rɛskjə jɪ!”

“jɪr ə ⁴bæ:ld ‘desprɪt ‘vɪlən, ²sɪr,.....ən jɪ: kən ðæt a: kən jɪ tə bi: seɪ, ən ðæt ə ⁶wədne ⁵stænd ə ‘mɒmənt fər mə eɪn rɪsk.”

“ə kən wɪl,.....jɪ he: dʒɛntl blɪd ɪn jər vɛnz, ən a ⁶wəd bi leθ tə hɑrt mə eɪn ‘kɪnzmen. bət əl ɡaŋ ut hi:r əz fri: əz ə kɑm ɪn, ər ðə ‘verə ⁴wɑ:z o ‘ɡlɛskə ‘taubyθ fəl tɛl ot ði:z tɛn i:rz tə kɑm.”

“wɪl, wɪl,.....blɪdz ‘θɪkər ðən ‘wɑtər; ən ɪt ‘laɪznə ɪn kɪθ, kɪn, ən ‘ɑli, tə si: mɒts ɪn ɪlk ‘rðəz ɪn ɪf ‘rðər ɪn si: ðəm no: ɪt ⁶wəd bi seɪr nju:z tə ðə ⁴a:ld wəɪf br’lo: ðə bɛn o stakə’vrələxən ðæt ju:, jɪ ‘hɪlənd ‘lɪmər, həd ‘nəkət ut mɑ hɑrnz, ər ðæt a: həd ‘kɪltət ju: ʌp ɪn ə tɑu. bət jɪl ⁷o:n, jɪ du:r di:vl, ðæt wər ɪt no: jər ‘verə sɛl, ə ⁶wəd he ‘ɡrɪpət ðə bɛst mæn ɪn ðə ‘hɪləndz.”

“jɪ ⁶wəd he trɑɪt, ¹kɑzn,.....ðæt a wət wɪl; bət ə dut jɪ ⁶wəd he kɑm ʌf wɪ ðə ⁸ʃɔrt ⁹me:zər; fər wi: ‘ɡaŋðerut ‘hɪlənd ‘bɑdɪz ər ən ʌn’tfɑnsɪ dʒɛnə’rɛfn mæn jɪ spɪk tə ʌs o ‘bændədʒ. wi: ‘daʊnə bæɪd ðə kə’rɛfn o ɡɪd ‘bred’kleθ ə’bʊt u:r ‘hɪndərlɛnz; lɛt ə’bi: brɪks o ‘frɪstɛn, ən ‘ɡɛrtənz o əɪn.”

“jɪl fɪnd ðə stɛn brɪks ən ðə ɜrn ‘ɡɛrtənz, ɑɪ, ən ðə hɛmp ‘ɡrævət, fər ⁴a: ðæt, ‘nɪbər.....ne: mæn ɪn ə sɪvɪlɪst ‘kɪntrə ‘ɪvər pleɪd ðə ‘plɪskɪz jɪ: he dɪn—bət i:n pɪkl ɪn jər eɪn pək’njuk —a he ɡɪ:n jɪ ‘wɑrnən.”

“wɪl, ¹kɑzn,.....jɪl weɪr blæk ət mɑ ‘bɔ:riəl?”

“dɪl ə blæk ⁸klok ɪ bi: ðeɪr, ‘rɒbɪn, bət ðə ⁸kɒrbɪz ən ðə hɪdr’krɑ:z, əz ɡɪ: jɪ mə ⁵hænd ən ðæt. bət ⁴mɑ:rz ðə ɡɪd ‘θu:zənd pænd skɒts ðæt ə lɛnt jɪ, mən, ən mæn əm ə tə si: ɪt ə’ɡɛn?”

“meɪr ɪt ɪz,.....ɑɪ ‘kənət dʒɑstli tɛl—‘prɒbəbli meɪr lɑst i:rz ⁴sna: ɪz.”

¹ y, ø, i ² ʌ ³ ‘beljɪ ⁴ ʊ: ⁵ ɑ: ⁶ ɪ, ʌ ⁷ ʌn ⁸ ə ⁹ i: and ʒ

"And that's on the tap of Schehallion, ye Hieland dog," said Mr Jarvie; "and I look for payment frae you where ye stand."

"Ay," replied the Highlander, "but I keep neither snaw nor dollars in my sporran. And as to when you'll see it—why, just when the king enjoys his ain again, as the auld sang says."

"Warst of a', Robin," retorted the Glaswegian,—"I mean, ye disloyal traitor—Warst of a'!—Wad ye bring popery in on us, and arbitrary power, and a foist and a warming-pan, and the set forms, and the curates, and the auld enormities o' surplices and cearments? Ye had better stick to your auld trade o' theft-boot, blackmail, spreaghs, and gillravaging—better stealing nowte than ruining nations."

"Hout, man, whisht wi' your whiggery," answered the Celt, "we hae kend ane anither mony a lang day. I'se take care your counting-room is no cleaned out when the Gillon-a-naillie come to redd up the Glasgow buiths, and clear them o' their auld shop-wares. And, unless it just fa' in the preceese way o' your duty, ye maunna see me oftener, Nicol, than I am disposed to be seen."

"Ye are a dauring villain, Rob," answered the Bailie; "and ye will be hanged, that will be seen and heard tell o'; but I'se ne'er be the ill bird and foul my nest, set apart strong necessity and the skriegh of duty, which no man should hear and be inobedient."

Rob invites the Bailie and the young Englishman to visit his Highland home, and the Bailie finally consents to do so.

"If ye daur venture sae muckle as to eat a dish of Scotch collops, and a leg o' red-deer venison wi' me, come ye wi' this Sassenach gentleman as far as Drymen or Bucklivie,—or the Clachan of Aberfoil will be better than ony o' them,—and I'll hae somebody waiting to weise ye the gate to the place where I may be for the time—What say ye, man! There's my thumb, I'll ne'er beguile thee."

"Na, na, Robin," said the cautious burgher, "I seldom like to leave the Gorbals; I have nae freedom to gang amang your wild hills, Robin, and your kilted red-shanks—it disna become my place, man."

“æn ðats æn ðə tap o fɪˈhəlʒən, jɪ ˈhɪlənd ¹dæg,.....æn a luk fər ˈpəɪmənt fre jɪ mər jɪ ²stand.”

“aɪ,.....bət a kɪp ³neðər ⁴sna: nər ˈdɒlərz ɪn mə ˈspərən. æn əz tə mæn jɪl sɪ: ɪt—maɪ, dʒast mæn ðə kɪŋ ɪnˈdʒəɪz hɪz eɪn əˈɡen, əz ðə ⁴aɪld saŋ seɪz.”

“wə:rst o ⁴aɪ, ˈrɒbɪn,.....a mɪn, jɪ dɪsˈləɪəl ˈtretər—wə:rst o ⁴aɪ:—⁵wəd jɪ brɪŋ ˈpɒpəri ɪn ɔnz, æn ˈɛrbrɪtəri ˈpuər, æn ə fɔɪst æn ə ˈwɜ:mənˈpæn, æn ðə set fɔ:mz, æn ðə ˈkɔ:rəts, æn ðə ⁴aɪld ɪˈnɔ:mɪtɪz o ˈsɜ:pɪsəz æn ˈsɪ:mənts? jɪ həd ˈbetər stɪk tə jər ⁴aɪld tred o ˈθɛftˈbyt, ˈblækˈmel, spreɪks, æn ɡɪlˈtrævədʒən —ˈbetər ˈstɪlən naut ðæn ˈrʊpən nefnz.”

“hut, mæn, mɪft wɪ jər ˈmɪɡərɪ,.....wɪ he kɛnt ⁶en əˈnɪðər ˈmɒni ə laŋ deɪ. a z tak keɪr ju: ˈkʊntənrum z no: kɪnt ut mæn ðə *kɪlənəˈpeɪli kam tə red ʌp ðə ˈɡlɛskə byθs, æn klɪr ðəm o ðər ⁴aɪld ˈfɒpˈweɪrɪz. æn, ʌnˈles ɪt dʒɪst ⁴fɑ: ɪn ðə prɪˈsɪs ⁸wəɪ o jər ˈdʒʊtɪ, jɪ: ˈmænə sɪ: mɪ: ˈʌfnər, nɪkl, ðæn ʌm dɪsˈpɔ:zd tə bɪ sɪn.”

“jɪr ə ⁴dɑ:ɪrən ˈvɪlən, rɒb,.....æn jɪl bɪ haŋt, ðætɪ bɪ sɪn æn ⁹hard tɛl o; bət əz neɪr bɪ ðə ɪl bɪrd æn ful mə nest, set ⁹əˈpɛrt strɔŋ nɪˈsɛsɪtɪ æn ðe skrɪks o ˈdʒʊtɪ, mɪft no: mæn fʊd hɪr æn bɪ ɪnəˈbɪdʒənt.”

“ɪf jɪ ⁴dɑ:ɪr ˈventər seɪ mʌkl əz tə ɪt ə dɪf o skɒtʃ ˈkɒləps, æn ə lɛɡ o ¹⁰rɪdˈdɪr ˈvɛnzən wɪ mɪ:, kam jɪ wɪ ðɪs ˈsʌsənəx ˈdʒɛntlmən əz ⁴fɑ:r əz ˈdræmən ɔr bʌkˈlaɪvɪ,—ɔr ðə ˈklʌxən o ʌbərˈfɔɪl ⁵wɪl bɪ ˈbetər ðæn ¹¹ʌnɪ o ðəm,—æn ʌl he ˈsʌmbʌdɪ ¹²wəɪtən tə ¹³wɑɪz jɪ ðə ɡet tə ðə ples mər ə me bɪ: fər ðə təɪm—mʌt seɪ jɪ, mæn? ðeɪrɪz mə θʊm, ʌl neɪr brɪˈɡəɪl ðɪ.”

“naɪ, naɪ, ˈrɒbɪn,.....ə ˈsɛldəm ləɪk tə lɪ:v ðə ˈɡɔrbɛlz: əv ne: ˈfrɪ:ðəm tə ɡaŋ əˈmʌŋ jər wəɪld hɪlz, ˈrɒbɪn, æn jər ˈkɪltət ¹⁰rɪdˈfʌŋks—ɪt ˈdɪznə brʌkəm mə ples, mæn.”

¹ dæg, daug ² a: ³ e: ⁴ ɔ: ⁵ ɪ, ʌ ⁶ jɪn ⁷ ɔ, ʌ, ʌ ⁸ aɪ
⁹ ɛ ¹⁰ ɛ, ə ¹¹ ɔ ¹² e ¹³ əɪ

* See Ph. §§ 56, 61. The n of gillon ends in breath.

"The devil damn your place and you baith!" reiterated Campbell. "The only drap o' gentle bluid that's in your body was our great grand-uncle's that was justified at Dumbarton, and you set yourself up to say ye wad derogate frae your place to visit me! Hark thee, man—I owe thee a day in hairst—I'll pay up your thousan pund Scots, plack and bawbee, gin ye'll be an honest fallow for anes, and just daiker up the gate wi' this Sassenach."

"Hout awa' wi' your gentility," replied the Bailie; "carry your gentle bluid to the Cross, and see what ye'll buy wi't. But, if I were to come, wad ye really and soothfastly pay me the siller?"

"I swear to ye," said the Highlander, "upon the halidome of him that sleeps beneath the grey stane at Inch-Cailleach."

"Say nae mair, Robin—say nae mair—We'll see what may be dune. But ye maunna expect me to gang ower the Highland line—I'll gae beyond the line at no rate. Ye maun meet me about Bucklivie or the Clachan of Aberfoil,—and dinna forget the needful."

"Nae fear—nae fear," said Campbell; "I'll be as true as the steel blade that never failed its master. But I must be budging, cousin, for the air o' Glasgow tolbooth is no that ower salutary to a Highlander's constitution."

"Troth," replied the merchant, "and if my duty were to be dune, ye couldna change your atmosphere, as the minister ca's it, this ae wee while—Ochon, that I sud ever be concerned in aiding and abetting an escape frae justice! it will be a shame and disgrace to me and mine, and my very father's memory, for ever."

"Hout tout, man! let that flee stick in the wa'," answered his kinsman; "when the dirt's dry it will rub out—. Your father, honest man, could look ower a friend's fault as weel as anither."

"Ye may be right, Robin," replied the Bailie, after a moment's reflection; "he was a considerate man the deacon; he ken'd we had a' our frailties, and he lo'd his friends—Ye'll no hae forgotten him, Robin!" This question he put in a softened tone, conveying as much at least of the ludicrous as the pathetic.

“ðə di:vl dam jər ples ən ju: beθ!.....ðə ‘onli drap o dʒentl blyd ðəts ɪn jər ‘bɒdi wəz ʊr gret ‘grændʹaɪklz ðət wəz ‘dʒastɪft ət dam‘bɑ:tn, ən ju: sət jər’sel ʌp tə se: ʒi: ¹wəd ‘dɛrɔget frɛ ju:r ples tə ‘vɪzɪt mi: hark ði, man—a o: ði ə de: ɪn ²herst:—əl pɛi ʌp jər θu:zn pænd skɔts, plæk ən ‘bɑ:bi, ɡɪn ʒɪl bi ən ‘ənəst ‘fələ fər ³ens, ən dʒɪst ‘dekər ʌp ðə get wɪ ðɪs ‘sasənəx.”

“hut ⁴ə’wɑ: wɪ jər dʒen’tɪlɪtɪ.....²kerɪ jər dʒentl blyd tə ðə krɔs, ən si: ʌt ʒɪl bɑi wɪt. bət, ɪf ə wɛr tə kɑm, ¹wəd ʒi ‘re:lɪ ən ‘syθfɛstlɪ pɛi mi ðə ‘sɪlər?”

“a sweɪr tə ʒi,.....ə’pɒn ðə ‘hɑlɪdəm əv hɪm ðət slɪps brɪniθ ðə gre: stɛn ət ɪnf’kɑljəx.”

“se ne: meɪr, ‘rɒbɪn—se ne: meɪr—wɪl si: ʌt me bi dɪn. bət ʒi ‘mɑnə ɪk’spek mi tə ɡʌŋ ʌr ðə ‘hɪlənd ləɪn—əl ɡe: brɪʒənd ðə ləɪn ət.no: ret. ʒi mən mɪt mi ə’bʊt bæk’laɪvɪ ɔr ðə ‘klɑxən o ʌbər’fəɪl,—ən ‘dɪnə fər’ɡet ðə ‘nɪdfə.”

“ne: fɪr—ne: fɪr,.....əl bi əz tru: əz ðə stɪl bled ðət ‘nɪvər feld ɪts ‘mestər. bət ə mɑst bi ‘bɑdʒən, ⁵kɑzn, fər ðə eɪr o ‘ɡleskə ‘tɑubyθs no: ðæt ʌr ‘seljətərɪ tə ə ‘hɪləndərz kɒn-strɪtʃuɪn.”

“trəθ,.....ən ɪf mɑɪ ‘dʒʊtɪ wər tə bi dɪn, ʒi: ‘kɑdnə ⁶tʃəɪndʒ ju:r ‘ɑtmɒsfɪr, əz ðə ‘mɪnɪstər ⁴kɑ:z ɪt, ðɪs ʒe: wɪ: məɪl—‘ɒx’ɒn, ðət ə sɑd ‘ɪvər bi ⁷kən’sɛrnt ɪn ‘edən ən ə’bɛtən ən ɪ’skep frɛ ‘dʒastɪs! ɪt wɪl bi ə fɛm ən dɪs’ɡres tə mi: ən məɪn, ən mə ‘vɛrə ⁷fɛ:ðərz ‘mɛməɪrɪ, fər ‘ɪvər.”

“hut tut, mən! lɛt ðæt flɪ: stɪk ɪn ðə ⁴wɑ:.....mən ðə dɪrts drɑɪ ɪtl rɑb ut—. jər ⁷fɛ:ðər, ‘ənəst mɑn, kud lʒuk ʌr ə frɪndz ⁴fɑ:t əz wɪl əz ə’nɪðər.”

“ʒɪ me: bi rɪxt, ‘rɒbɪn.....hɪ wəz ə kən’sɪdərɪt mɑn ðə ⁶dəɪkən; hɪ kɛnt wɪ hɑd ⁴ɑ: ʊr ‘freltɪz, ən hɪ lu:d hɪz frɪndz—ʒɪl no: he fər’ɡɔtn ɪm, ‘rɒbɪn?”...

“Forgotten him!” replied his kinsman—“what suld ail me to forget him? a wapping weaver he was, and wrought my first pair o’ hose—But come awa’, kinsman,

‘Come fill up my cap, come fill up my cann,
Come saddle my horses, and call up my man;
Come open your gates, and let me gae free,
I daurna stay langer in bonny Dundee.’”

“Whisht, sir!” said the magistrate, in an authoritative tone—“lilting and singing sae near the latter end o’ the Sabbath! This house may hear ye sing anither tune yet—Aweel, we hae a’ back-slidings to answer for—¹Stanchells, open the door.”

¹ The jailor.

“fær’gøtn ìm!.....mæt sad e:l mī tæ fær’gæt ìm ?—æ ’wæræn
¹wæivær hi wæz, æn ²wroxt mæ ³fīrst pe:r o ho:z—bæt kam ⁴æ’wæ:,
 ’kīnzmon,

‘kam fīl ap mæ kap, kam fīl ap mæ kan,
 kam ⁵sædl mæ ’hørsæz, æn ⁴kæ: ap mæ man;
 kam ’opæn jær gets, æn ⁶let mī ge: fri:,
 æ ⁴da:rnæ ⁷ste: ’lænær ìn ²boni dan’di:.’”

“mīft, ³sīr.....’līltæn æn ’sīgæn se: nī:r ðæ ’letær end o ðæ
⁴sæ:bæθ! ðis hus me hīr jī sīg æ’mīðær tyn jæt—æ’wil, wī he ⁴æ:
 ’bæk’slæidænz tæ ’ansær fær—’stanfælz, opm ðæ dæ:r.”

¹i: ²o ³æ ⁴o: ⁵e ⁶æ, æ ⁷æi

III A. DUMBIEDYKES AND JEANIE DEANS

THE HEART OF MIDLOTHIAN.

SIR WALTER SCOTT.

CHAPTER XXVI.

Effie Deans has been condemned to death at Edinburgh for the murder of her new-born child. Her sister, Jeanie, resolves to go to London to plead with the king for Effie's life. Before starting on her journey, Jeanie visits the house of the Laird of Dumbiedykes, to ask him for a loan of money to help her in her design. She is very badly received by the laird's housekeeper, Mrs Balchristie. The laird hears part of the conversation from his room and intervenes as follows :

"Hark ye," he exclaimed from the window, "ye auld limb o' Satan—wha the deil gies you commission to guide an honest man's daughter that gate."

Mrs Balchristie replies more humbly.

"She was but speaking for the house's credit, and she couldna think of disturbing his honour in the morning sae early, when the young woman might as weel wait or call again ; and to be sure, she might make a mistake between the twa sisters, for ane o' them wasna sae creditable an acquaintance."

"Haud your peace, ye auld jade," said Dumbiedikes ; "the warst quean e'er stude in their shoon may ca' you cousin, an a' be true that I have heard.—Jeanie, my woman, gang into the parlour—but stay, that winna be redd up yet—wait there a minute till I come down to let ye in—Dinna mind what Jenny says to ye."

"Na, na," said Jenny, with a laugh of affected heartiness, "never mind me, lass—a' the warld kens my bark's waur than my bite—if ye had had an appointment wi' the Laird, ye might hae tauld me—I am nae uncivil person—gang your ways in by, hinny." And she opened the door of the house with a master-key.

"But I had no appointment wi' the Laird," said Jeanie, drawing back ; "I want just to speak twa words to him, and I wad rather do it standing here, Mrs Balchristie."

III A. DUMBIEDYKES AND JEANIE DEANS

THE HEART OF MIDLOTHIAN.

SIR WALTER SCOTT.

“hark jɪ,.....jɪ ¹a:ld hɪm o satn—¹ma: ðə dil gi:z ju: kə'mɪʃn tə ɡəɪd ən 'ənəst manz ²'doxtər ðat get?”...

“fɪ wəz bət 'spɪkən fər ðə 'hʊsəz 'krɛdɪt, ən fɪ 'kɑdnə θɪŋk o dɪs'tɑrbən hɪz 'ənər ɪn ðə ²'mɔrnən se 'erli, mən ðə ʃaŋ 'wamən mɪxt əz wɪl ³wet ər ¹ka: ə'ɡen; ən tə bi ʃɔ:r, fɪ mɪxt mak ə mɪs'tak br'twɪn ðə ¹twa: 'sɪstərz, fər ⁴en o ðəm 'wəznə se 'krɛdɪtəbl ən ə'kwantəns.”

“had jər ⁵pɪs, jɪ ¹a:ld ¹dʒɑ:d.....ðə wɑ:rst kwɪn eɪr stɪd ɪn ðər ʃɪn me ¹ka: ju: ⁶kɔ:zn, ən ¹a: bi tru: ðət a həv ⁷hard.—'dʒɪni, mə 'wamən, ɡaŋ 'ɪntə ðə 'pɑrlər—bət ³ste:, ðat 'wɪnnə bi rɛd ʌp ʃet—³wet ðeɪr ə 'mɪnət tɪl ə kɑm dun tə ⁸let jɪ ɪn—'dɪnnə məɪnd mat 'dʒenɪ sɪz tə jɪ.”

“na:, na:,.....'nɪvər məɪnd mɪ:, lɑs,—¹a: ðə wɜ:ld kɛnz maɪ bɑ:ks ¹wɑ:r ðən mə bɛɪt—ɪf jɪd had ən ə'pɔɪntmənt wɪ ðə lɜ:d, jɪ mɪxt he ¹tɑ:ld mɪ—əm ne: ʌn'si:vl 'pɜ:sən—ɡaŋ jər ⁹wɛɪz ɪn bɑɪ, 'hɪmɪ'”...

“bət ə had nɔ: ə'pɔɪntmənt wɪ ðə lɜ:d.....ə ¹⁰want dʒɪst tə spɪk ¹twa: wɑ:dz tə hɪm, ən ə ¹⁰wəd ¹¹'reðər dɔ: ɪt ¹²'stændən hɪr, 'mɪstrəs bɑ'kræɪstɪ.”

¹ ɔ: ² ə ³ əɪ ⁴ jɪn ⁵ e ⁶ ɪ, ɪ, ʌ ⁷ ɛ ⁸ a, ə ⁹ aɪ, a:
¹⁰ ɪ, ʌ ¹¹ e: ¹² a:

"In the open courtyard?—Na, na, that wad never do, lass; we maunna guide ye that gate neither—And how's that douce honest man, your father?"

Jeanie was saved the pain of answering this hypocritical question by the appearance of the Laird himself.

"Gang in and get breakfast ready," said he to his house-keeper—"and, d'ye hear, breakfast wi' us yoursell—ye ken how to manage thae porringers of tea-water—and, hear ye, see abune a' that there's a gude fire.—Weel, Jeanie, my woman, gang in by—gang in by, and rest ye."

"Na, Laird," Jeanie replied, endeavouring as much as she could to express herself with composure, notwithstanding she still trembled, "I canna gang in—I have a lang day's darg afore me—I maun be twenty mile o' gate the night yet, if feet will carry me."

"Guide and deliver us!—twenty mile—twenty mile on your feet!" ejaculated Dumbiedikes, whose walks were of a very circumscribed diameter, "Ye maun never think o' that—come in by."

"I canna do that, Laird," replied Jeanie; "the twa words I hae to say to ye I can say here; forby that Mrs Balchristie—"

"The deil flee awa wi' Mrs Balchristie," said Dumbiedikes, "and he'll hae a heavy lading o' her! I tell ye, Jeanie Deans, I am a man of few words, but I am laird at hame, as weel as in the field; deil a brute or body about my house but I can manage when I like, except Rory Bean, my powny; but I can seldom be at the plague, an it binna when my bluid's up."

"I was wanting to say to ye, Laird," said Jeanie, who felt the necessity of entering upon her business, "that I was gaun a lang journey, outby of my father's knowledge."

"Outby his knowledge, Jeanie!—Is that right? Ye maun think o't again—it's no right," said Dumbiedikes, with a countenance of great concern.

"If I were anes at Lunnon," said Jeanie, in exculpation, "I am amaist sure I could get means to speak to the queen about my sister's life."

"Lunnon—and the queen—and her sister's life!" said Dumbiedikes, whistling for very amazement—"the lassie's deimented."

“in ðə opm 'kurtjerd !—na:, na:, ðat ¹wəd 'nɪvər dɒ:, las :
wɪ 'mænə gəɪd jɪ ðat get ²neðər—ən hu:z ðat dus 'ənəst man,
jər ²feðər?”

“gag in ən get ³brɛkfəst 'rɛdɪ.....ən, dʒɪ hɪr, ³brɛkfəst
wɪ ɒs 'jərsɛl—jɪ kən hu: tə 'manədʒ ðe: 'pərɪndʒərz o ²ti:wətər—
ən, hɪr jɪ, si: ə'byn ⁴a: ðət ðərz ə gɪd ⁵fær.—wɪl, 'dʒɪni, mə
'wamən, gag in bər—gag in bər, ən rɛst jɪ.”

“na:, lɛrd.....ə 'kannə gag in—ə həv ə ləŋ de:z dərɜ
ə'fɔɪr mɪ—ə mən bi ⁶'twɪntɪ məɪl o get ðə nɪxt jɛt, ɪf fɪt ⁶wɪl
⁷'kerɪ mɪ.”

“gəɪd ɪ dɪ'li:vərz !—⁶'twɪntɪ məɪl—⁶'twɪntɪ məɪl ən jər fɪt !...
jɪ mən 'nɪvər θɪŋk o ðat—kəm in bər.”

“ə 'kannə dɒ: ðat, lɛrd ;.....ðə ⁴twa: wərdz ə he: tə se:
tə jɪ ə kən se: hɪr; fər'bər ðət 'mɪstrəs bə'kræɪstɪ—”

“ðə dəɪl fɪ ⁴ə'wa: wɪ 'mɪstrəs bə'kræɪstɪ.....ən hɪl he: ə
'hɛvɪ 'ledən o ər ! ə tɛl jɪ, 'dʒɪni dɪnz, əm ə mən o fju: wərdz, bət
əm lɛrd ət hem, əz wɪl əz in ðə fɪld; dɪl ə brɪt ər 'bədɪ ə'but mər
hus bət ə kən 'manədʒ mən ə ləɪk, ɪk'sɛp 'rɔ:ɪ bɪn, mə 'paʊnɪ;
bət ə kən 'sɛldəm bi ət ðə pleg, ən ɪt 'bɪnnə mən mə blɪdz ɒp.”

“ə wəz ¹'wantən tə se: tə jɪ, lɛrd.....ðət ə wəz ⁴gəɪn ə
ləŋ 'dʒaɪnɪ, ut'bər o mə ²feðərz ⁸'nɒlədʒ.”

“ut'bər hɪz ⁸'nɒlədʒ, 'dʒɪni!—ɪz ðat nɪxt? jɪ mən θɪŋk ət ə'gen
—ɪts nɔ: nɪxt.”...

“ɪf ə wər ⁹ɛns ət 'lanən,.....əm ə'mest fɔ:r ə kəd get
mɪnz tə spɪk tə ðə kwɪn ə'but mə 'sɪstərz ləɪf.”

“'lanən—ən ðə kwɪn—ən ər 'sɪstərz ləɪf!.....ðə 'lɑ:sɪz
dɪ'mɛntət.”

¹ b a ² e: ³ ʌ ⁴ ʊ: ⁵ əɪ ⁶ ʌ ⁷ ɛ ⁸ o ⁹ jɪns

"I am no out o' my mind," said she, "and, sink or swim, I am determined to gang to Lunnon, if I suld beg my way frae door to door—and so I maun, unless ye wad lend me a small sum to pay my expenses—little thing will do it; and ye ken my father's a man of substance, and wad see nae man, far less you, Laird, come to loss by me."

Dumbiedikes, on comprehending the nature of this application, could scarce trust his ears—he made no answer whatever, but stood with his eyes riveted on the ground.

"I see ye are no for assisting me, Laird," said Jeanie; "sae fare ye weel—and gang and see my poor father as often as ye can—he will be lonely enough now."

"Where is the silly bairn gaun?" said Dumbiedikes; and, laying hold of her hand, he led her into the house. "It's no that I didna think o't before," he said, "but it stack in my throat."

Thus speaking to himself, he led her into an old-fashioned parlour, shut the door behind them, and fastened it with a bolt. While Jeanie, surprised at this manœuvre, remained as near the door as possible, the Laird quitted her hand, and pressed upon a spring lock fixed in an oak panel in the wainscot, which instantly slipped aside. An iron strong-box was discovered in a recess of the wall; he opened this also, and, pulling out two or three drawers, showed that they were filled with leathern-bags, full of gold and silver coin.

"This is my bank, Jeanie lass," he said, looking first at her, and then at the treasure, with an air of great complacency,— "nane o' your goldsmith's bills for me,—they bring folk to ruin."

Then suddenly changing his tone, he resolutely said—"Jeanie, I will make ye Leddy Dumbiedikes afore the sun sets, and ye may ride to Lunnon in your ain coach, if ye like."

"Na, Laird," said Jeanie, "that can never be—my father's grief—my sister's situation—the discredit to you—"

"That's *my* business," said Dumbiedikes; "ye wad say naething about that if ye werena a fule—and yet I like ye the better for't—ae wise body's enough in the married state. But if your heart's ower fu', take what siller will serve ye, and let it be when ye come back again—as gude syne as sune."

“æm no: ut o mæ mæind.....æn, stjrk or sum, æm dr'termint
tæ gaj tæ 'lanæn, if æ sad beg mæ ¹wai fre doir tæ doir—æn so: æ
²ma:n, an'les jī ³wæd lænd mī æ ²smā: sam tæ pæi mæ ik'spensæz
—lītl θij wīl dō: it; æn jī kæn mæ ⁴'feðærz æ mān o 'sabstæns, æn
³wæd si: ne: mān, ²fæ:r lēs ju:, lerd, kam tæ lēs bi mī:.”

.

“æ si: jir no: fæ r æ'stæn mī, lerd,.....se fæ:r jī wīl—æn gaj
æn si: mæ pō:r ⁴'feðæ rz æz afn æz jī kan—hīl bi 'lōnl ⁵æ'njux nu:.”

“²ma:r iz ðæ 'sīl ⁶bern ²gā:n?.....its no: ðæt æ 'dīdnæ
θijk ot bī'fō:r.....bæt it stak in mæ ⁷θrot.”

.

“ðis iz mæ bājk, 'džini las,.....nen o jær 'goldsmīθs bīlz
fær mī:—ðe brīj ⁸fauk tæ 'ru:n.”...

“'džini, a ⁵wīl mak jī 'lædi 'dambīdæiks æ'fō:r ðæ ⁹san sæts, æn
jī me ræid tæ 'lanæn in jær e:n kotf, if jī læk.”

“na:, lerd,...ðæt kæn 'nīvæ r bi:—mæ ⁴'feðæ rz grīf—mæ 'sīstæ rz
¹⁰sītr'vefn—ðæ dīs'krædīt tæ ju:—”

“ðats māi 'bīznæs,.....jī ³wæd se: 'neθij æ'but ðæt if jī
'wærnæ æ fyl—æn jæt æ læk jī ðæ 'bætær fōrt—je: wæis 'badiz
⁵æ'njux in ðæ ⁶'merit stet. bæt if jær herts 'aur fu:, tak mat
'sīlær ⁵wīl se:r jī, æn ¹¹læt it bi: mæn jī kam bak æ'gen—æz gyd
sæin æz ¹²syn.”

¹ æi ² ɔ: ³ ʌ, ɪ ⁴ e: ⁵ ʌ ⁶ ɛ ⁷ ɔ ⁸ ʊ ⁹ ɪ ¹⁰ sɪtr'vefn
¹¹ ʌ, æ ¹² fɪn

"But, Laird," said Jeanie, who felt the necessity of being explicit with so extraordinary a lover, "I like another man better than you, and I canna marry ye."

"Another man better than me, Jeanie?" said Dumbiedikes—"how is that possible?—It's no possible, woman—ye hae kend me sae lang."

"Ay but, Laird," said Jeanie, with persevering simplicity, "I hae kend him langer."

"Langer?—It's no possible!" exclaimed the poor Laird, "It canna be; ye were born on the land. O Jeanie, woman, ye haena lookit—ye haena seen the half o' the gear." He drew out another drawer—"A' gowd, Jeanie, and there's bands for siller lent—And the rental book, Jeanie—clear three hunder sterling—deil a wadset, heritable band, or burden—Ye haena lookit at them, woman—And then my mother's wardrobe, and my grandmother's forby—silk gowns wad stand on their ends, pearlin-lace as fine as spiders' webs, and rings and ear-rings to the boot of a' that—they are a' in the chamber of deas—Oh, Jeanie, gang up the stair and look at them!"

But Jeanie held fast her integrity, though beset with temptations, which perhaps the Laird of Dumbiedikes did not greatly err in supposing were those most affecting to her sex.

"It canna be, Laird—I have said it—and I canna break my word till him, if ye wad gie me the haill barony of Dalkeith, and Lugton into the bargain."

"Your word to *him*," said the Laird, somewhat pettishly; "but wha is he, Jeanie?—wha is he?—I haena heard his name yet—Come now, Jeanie, ye are but queering us—I am no trowing that there is sic a ane in the world—ye are but making fashion—What is he?—wha is he?"

"Just Reuben Butler, that's schulemaster at Libberton," said Jeanie.

"Reuben Butler! Reuben Butler!" echoed the Laird of Dumbiedikes, pacing the apartment in high disdain,—“Reuben Butler, the dominie at Libberton—and a dominie depute too!—Reuben, the son of my cottar!—Very weel, Jeanie lass, wilfu' woman will hae her way—Reuben Butler! he hasna in his pouch the value o' the auld black coat he wears—but it disna

“bæt, lerd,.....ə ləik ə'nɪðər man 'bətər ðən ju:, ən ə 'kanʌə ¹merɪ jɪ.”

“ə'nɪðər man 'bətər ðən mi:, 'dʒini?.....hu: ɪz ðæt ²pəsɪbl?—ɪts no: ²pəsɪbl, 'wamən—jɪ he ³kend mi: se: ləŋ.”

“aɪ bæt, lerd.....ə he ³kend hɪm 'lənʒər.”

“'lənʒər?—ɪts no: ²pəsɪbl!.....ɪt 'kanʌə bi:, jɪ wər ²bɜ:n ən ðə ⁴land. o: 'dʒini, 'wamən, jɪ 'henə 'ljukət—jɪ 'henə sin ðə ha:f o ðə ɡɪr.....⁷a: ɡaʊd, 'dʒini, ən ðərz ⁴bandz fər 'sɪlər lent—ən ðə 'rentəl ⁵byk, 'dʒini—kli:r θri 'handər 'stɜ:lən—dil ə 'wadset, 'erɪtəbl ⁴band, ər 'bɑ:dən—jɪ 'henə 'ljukət ət ðəm, 'wamən—ən ðən mə 'mɪðərz 'wɑ:drɒb, ən mə 'ɡrɑ:mɪðərz fər'baɪ—sɪlk ɡʊnz ⁶wəd ⁴stand ən ðər ɛndz, 'pɜ:rlɪn les əz fəɪn əz 'spɪdərz wabz, ən rɪŋz ən 'ɪrɪŋz tə ðə byt o ⁷a: ðæt—ðe ər ⁷a: ɪn ðə ⁷tʃa:mər o dis—o:, 'dʒini, ɡəŋ ʌp ðə ste:r ən 'ljuk ət ðəm!”

.

“ɪt 'kanʌə bi:, lerd—a həv sɛd ɪt—ən a 'kanʌə brɛk mə wɑ:d tɪl hɪm, ɪf jɪ ⁶wəd ɡɪ: mɪ ðə hel 'bærənɪ o də'kiθ, ən 'lɑ:ɡtən 'ɪntə ðə 'bɑ:ɡən.”

“jər wɑ:d tə hɪm,.....bæt ⁷ma: ɪz hi:, 'dʒini?—⁷ma: ɪz hi: ?—ə 'henə ¹hard hɪz nem jɛt—kɑ:m nu:, 'dʒini, jɪ ər bæt 'kwɪ:rənz—əm no: 'traʊən ðət ðər ɪz sɪk ə ⁸en ɪn ðə wɜ:ld—jɪ ər bæt 'mækən faɪn—mæt ɪz hi ?—⁷ma: ɪz hi ?”

“dʒɪst 'rubən 'batlər, ðets 'skɪlmestər ət 'lɪbərtən.”...

“'rubən 'batlər! 'rubən 'batlər!.....'rubən 'batlər, ðə 'domɪni ət 'lɪbərtən—ən ə 'domɪni dɪ'pjʊt tɔ: !—'rubən, ðə ⁹sm o mə 'kɔ:tər!—'verə wɪl, 'dʒini lɑ:s, ⁹wɪlfə 'wamən ⁹wɪl he: hɜ:r ¹⁰waɪ—'rubən 'batlər! hi 'hæznə ɪn hɪz putʃ ðə 'veljə o ðə ⁷a:ld blæk kɒt hi ¹¹wɪ:rz—bæt ɪt 'dɪznə 'sɪnʃɪf.”...

.

signify." And, as he spoke, he shut successively, and with vehemence, the drawers of his treasury. "A fair offer, Jeanie, is nae cause of feud—Ae man may bring a horse to the water, but twenty wunna gar him drink—And as for wasting my substance on other folk's joes—"

There was something in the last hint that nettled Jeanie's honest pride. "I was begging nane frae your honour," she said; "least of a' on sic a score as ye pit it on.—Gude morning to ye, sir; ye hae been kind to my father, and it isna in my heart to think otherwise than kindly of you."

Jeanie leaves Dumbiedikes in hot indignation against the laird, but the latter soon overtakes her on the high road and the first words he utters are,—

"Jeanie, they say ane shouldna aye take a woman at her first word?"

"Ay, but ye maun tak me at mine, Laird," said Jeanie, looking on the ground, and walking on without a pause. "I hae but ae word to bestow on onybody, and that's aye a true ane."

"Then," said Dumbiedikes, "at least ye suldna aye take a man at *his* first word. Ye maunna gang this wilfu' gate sillerless, come o't what like."—He put a purse into her hand. "I wad gie you Rory too, but he's as wilfu' as yoursell and he's ower weel used to a gate that maybe he and I hae gaen ower aften, and he'll gang nae road else."

"But, Laird," said Jeanie, "though I ken my father will satisfy every penny of this siller, whatever there's o't, yet I wadna like to borrow it frae ane that maybe thinks of something mair than the paying o't back again."

"There's just twenty-five guineas o't," said Dumbiedikes, with a gentle sigh, "and whether your father pays or disna pay, I make ye free till't without another word. Gang where ye like—do what ye like—and marry a' the Butlers in the country, gin ye like—And sae, gude morning to you, Jeanie."

"And God bless you, Laird, wi mony a gude morning," said Jeanie, her heart more softened by the unwonted generosity of this uncouth character, than perhaps Butler might have approved, had he known her feelings at that moment; "and comfort, and the Lord's peace, and the peace of the world, be with you, if we suld never meet again!"

“ə fɛr ʻəfər, ʻdʒini, ɪz ne: ¹kɑ:z o fʃud—je: mæn me brɪŋ ə
hɔ:s tə ðə ʻwɑ:tər, bət ²twɪntɪ ʻwænnə ³gɑ:r ɪn drɪŋk—ən əz fər
ʻwestən mæ ʻsæbstəns ən ʻɪðər ⁴fauks dʒo:z—”

“ə wəz ʻbægən nen fre jər ʻənər,.....list o ¹ɑ: ən sɪk ə
sko:r əz ji: pɪt ɪt ən.—gyd ⁵mornən tə ji, ²sɪr; ji he bin kəɪnd
tə mæ ⁶feðər, ən ɪt ʻɪznə ɪn mæ hɜ:t tə θɪŋk ʻɪðər⁷wɑ:z ðən
ʻkəɪndlɪ o ju:.”

“dʒini, ðe se: ⁸en ʻfʊdnə əi tak ə ʻwæmən ət ər²first wɑ:rd?”

“ɑɪ, bət ji mæn tak mi: ət məɪn, lɜ:rd,.....ɑ he: bət je:
wɑ:rd tə brɪsto: ən ⁵onɪbɑ:dɪ, ən ðəts əi ə tru: ⁸en.”

“ðæn,.....ət list ji ʻsædnə əi tak ə mæn ət hɪz ²first
wɑ:rd. ji ʻmænnə gəŋ ðɪs ²wɪlfə get ʻsɪlərləs, kɑm ot mæt
ləɪk ”.....ə ⁹wəd gi: ji ʻro:ri tɔ:, bət hɪz əz ²wɪlfə əz jər⁹sɛl
ən hɪz ʌr wɪl jɔ:st tə ə get ðət mebi ¹⁰hi ən ɑ he ʻgen ʌr ɑfɪn,
ən hɪl gəŋ ne: rɒd ɛls.”

“bət, lɜ:rd,.....θə ə kɛn mæ ⁶feðər ²wɪl ʻsetɪsɪ ʻɪvri
ʻpɛni o ðɪs ʻsɪlər, mætɪvər ðərz ot, jɛt ə ⁹wædnə ləɪk tə ʻbərə ɪt fre
⁸en ðət mebi θɪŋks o ʻsæmθɪŋ meɪr ðæn ðə ʻpəɪən ot bæk əʻgen.”

“ðərz dʒyst ²twɪntɪ¹fɑɪv ʻɡɪnɪz ot.....ən ²wæðər jər
⁶feðər pəɪz ər ʻdɪznə pəɪ, ɑ mæk ji fri: tɪlt wɪθut ə¹nðər wɑ:rd.
gəŋ mər ji ləɪk—dɔ: mæt ji ləɪk—ən ³merɪ ¹ɑ: ðə ʻbætlərz ɪn ðə
ʻkɪntrə, ɡɪn ji ləɪk—ən se:, gyd ⁵mornən tə ji, ʻdʒini.”

“ən ɡɒd blɪs ju:, lɜ:rd, wɪ ¹¹mɒni ə gyd ⁵mornən,.....ən
ʻkæmfɜ:t, ənd ðə lɔ:rdz ¹²pɪs, ənd ðə ¹²pɪs o ðə wɜ:ld, bi: wɪθ ju:, ɪf
wi sɑd ʻnevər mɪt əʻgen!”

¹o: ²ɑ ³ɛ ⁴o ⁵ɔ ⁶e: ⁷əi ⁸jɪn ⁹ɪ, ʌ ¹⁰for hɪn
ən mɪ ¹¹ɔ, ɑ, ʌ ¹²e

IV A. THE GABERLUNZIE

THE ANTIQUARY.

SIR WALTER SCOTT.

CHAPTER XII.

In this novel, the scene is laid in or near the town of Arbroath, E. Forfarshire. The language, however, is Mid-Scottish and, unlike "My Man Sandy" (see Ext. XVII A), gives little evidence of local peculiarities. Edie Ochiltree, who appears in this extract, was one of those professional beggars who in former days were licensed to collect alms from the countryside and went by the name of blue-gowns or gaberlunzies. By his coolness and daring, Edie had helped to rescue Sir Arthur Wardour and his daughter from a terrible death. Miss Wardour, in her kindness of heart, asked the old man to spend the rest of his life in her father's castle or at least under his protection. The old man smiled and shook his head, and his answer shows the sturdy independence and pawky humour of the Scotsmen even of the humblest class.

"I wad be baith a grievance and a disgrace to your fine servants, my leddy, and I have never been a disgrace to ony body yet, that I ken of."

"Sir Arthur would give strict orders—"

"Ye're very kind—I doubtna, I doubtna; but there are some things a master can command, and some he canna—I daresay he would gar them keep hands aff me—(and troth, I think they wad hardly venture on that ony gate)—and he wad gar them gie me my soup parritch and bit meat.—But trow ye that Sir Arthur's command could forbid the gibe o' the tongue or the blink o' the ee, or gar them gie me my food wi' the look o' kindness that gars it digest sae weel, or that he could make them forbear a' the slights and taunts that hurt ane's spirit mair nor downright misca'ing?—Besides, I am the idlest auld carle that ever lived; I downa be bound down to hours o' eating and sleeping; and, to speak the honest truth, I wad be a very bad example in ony weel-regulated family."

"Well then, Edie, what do you think of a neat cottage and a garden, and a daily dole, and nothing to do but to dig a little in your garden when you pleased yourself?"

"And how often wad that be, trow ye, my leddy? maybe no ance atween Candlemas and Yule—and if a' thing were done to

IV A. THE GABERLUNZIE

THE ANTIQUARY.

SIR WALTER SCOTT.

CHAPTER XII.

“ə ¹wəd bi beθ ə ʻgri:vəns ən ə dɪsʻgres tə jər fəin ʻsɛrvənz, mə ʻledɪ, ən ə həv ʻnɪvər bɪn ə dɪsʻgres tə ²ʻonɪbadɪ jɛt, ðət ə kən o.”

“jɪr ʻvɛrə kəɪnd—əʻdʊtnə, əʻdʊtnə; bat ðər ər sam θɪŋz ə ʻmɛstər kən ³kəʻmand, ən sam hi ʻkənnə—ə ʻdarse hi ¹wəd ⁴gɑ:r ðəm kɪp ³handz af mɪ—(ən trəθ, ə θɪŋk ðe ¹wəd ʻhardlɪ ʻvɛntər ən ðat ²ʻonɪget)—ən hi ¹wəd ⁴gɑ:r ðəm gi: mɪ mə sup ʻpærɪf ən bɪt mɛt.—bat traʊ dʒi ðət ⁵sɪr ʻɛrθərz ³kəʻmand kəd fərʻbɪd ðə dʒəɪb o ðə tʌŋ ər ðə blɪŋk o ðə i:, ər ⁴gɑ:r ðəm gi: mɪ mə fɪd wɪ ðə lʏnk o ʻkəɪndnəs ðət ⁴gɑ:rz ɪt dɪʻdʒɪst se wɪl, ər ðat hi kəd mʌk ðəm fərʻbeɪr ⁶a: ðə slɪxts p ³tʌnts ðət hɑrt ⁸ɛnz ʻspɪrɪt mɛɪr nər ʻdʊnɪxt mɪsʻkæən?—bɪsəɪdz, əm ðə ʻæɪdləst ⁶a:ld kɑrl ðət ʻɪvər ⁷lɪ:vɪt; ə ʻdaʊnə bi bænd dʊn tə ʊ:rz o ɪtn ən ʻslɪpən; ən, tə spɪk ðə ʻənəst trɪθ, ə ¹wəd bi ə ʻvɛrə bəd ɪgʻzempl ɪn ²ʻonɪ wɪl ʻrɛɡɪlɪtət ʻfemlɪ.”

“ən hu afn ¹wəd ðat bɪ:, traʊ dʒi, mə ʻledɪ? ʻmɛbi no ⁹ɛns əʻtwin ³kændlməs ən dʒɪl—ən ɪf ⁶a: θɪŋ wər dɪn tə mə ³hand, əz

¹ɪ, ²o ³a: ⁴ɛ ⁵ʌ ⁶o: ⁷lɪ:vɪd ⁸dʒɪnz ⁹dʒɪns

my hand, as if I was Sir Arthur himsell, I could never bide the staying still in ae place, and just seeing the same joists and couples aboon my head night after night.—And then I have a queer humour o' my ain, that sets a strolling beggar weel enough, whase word naebody minds—but ye ken Sir Arthur has odd sort o' ways—and I wad be jesting or scorning at them—and ye wad be angry, and then I wad be just fit to hang mysell.”

“O, you are a licensed man,” said Isabella; “we shall give you all reasonable scope: so you had better be ruled, and remember your age.”

“But I am no that sair failed yet,” replied the mendicant. “Od, ance I gat a wee soupled yestreen, I was as yauld as an eel.—And then what wad a' the country about do for want o' auld Edie Ochiltree, that brings news and country cracks frae ae farm-steading to anither, and gingerbread to the lasses, and helps the lads to mend their fiddles, and the gudewives to clout their pans, and plaits rush-swords and grenadier caps for the weans, and busks the laird's flees, and has skill o' cow-ills and horse-ills, and kens mair auld sangs and tales than a' the barony besides, and gars ilka body laugh wherever he comes?—troth, my leddy, I canna lay down my vocation: it would be a public loss.”

“Well, Edie, if your idea of your importance is so strong as not to be shaken by the prospect of independence—”

“Na, na, Miss—it's because I am mair independent as I am,” answered the old man; “I beg nae mair at ony single house than a meal o' meat, or maybe but a mouthfu o't—if it's refused at ae place, I get it at anither—sae I canna be said to depend on ony body in particular, but just on the country at large.”

“Well, then, only promise me that you will let me know should you ever wish to settle as you turn old, and more incapable of making your usual rounds; and, in the meantime, take this.”

“Na, na, my leddy; I downa take muckle siller at anes, it's against our rule—and—though it's maybe no civil to be

if ə wəz ¹sɪr 'ɛrθər hʌm'sɛl, ə kəd 'nɪvər bæɪd ðə ²steən stɪl ɪn je:
ples, ən dʒɪst 'sɪən ðə sem ³dʒaɪsts ən kəplz ə'byn mə ⁴hɪd nɪxt
'eftər nɪxt.—ən ðæn ə həv ə kwɪr 'jɪmər o mə em, ðæt sɛts ə
'strolən 'bɛgər wɪl ¹ə'nɪjʊks, meɪz wərd 'neɪbədɪ məɪndz—bət ʃɪ kən
¹sɪr 'ɛrθər həz əd sɔrt o ⁵wəɪz—ən ə ⁶wəd bi 'dʒɛstən ər 'skɔrnən
ət ðəm—ən ʃɪ: "wəd bi 'ʌŋrɪ, ən ðæn ə ⁶wəd bi dʒɪst fɪt tə haɪ
mə'sɛl."

.

"bət əm no: ðæt seɪr felt ʃɛt,.....əd, ¹²ens ə gət ə wi:
sʊplɪt ʃə'strɪn, ə wəz əz ⁷ʃa:ld əz ən ɪl.—ən ðæn mæt ⁶wəd ⁷ɑ: ðə
'kɪntrə ə'but dʒ: fər ⁶want o ⁷ɑ:ld 'ɛdɪ 'ɒxɪltri, ðæt brɪŋz nju:z ən
'kɪntrə kraks frɪ je: ⁸fɜrm'stɛdən tɪl ə'nɪðər, ən 'dʒɪndʒbrɪd tə ðə
'læsəz, ən helps ðə ⁹lɑdz tə mɛnd ðər fɪdlz, ən ðə ɡɪd'wəɪvz tə klʊt
ðər pɑnz, ən plets 'rɑf'sʊərdz ən ɡrɛnə'dɪr kɛps fər ðə weɪnz, ən
bʌks ðə lɜrdz fli:z, ən həz skɪl o 'ku'ɪlz ən 'hɔ:s'ɪlz, ən kɛnz meɪr
⁷ɑ:ld sɑŋz ən telz ðæn ⁷ɑ: ðə 'bærənɪ br'səɪdz, ən ⁸ɡɑ:rz 'ɪlkə 'bɑdɪ
⁹lɑx mɑr'ɪvər hɪ kɑmz?—trəθ, mə 'lɛdɪ, ə 'kɑnnə le: dʌn mə
və'kefən; ɪt "wəd bi ə 'pʌblɪk lɔs."

.

"nɑ:, nɑ:, mɪs—ɪts br'kɑ:z əm meɪr ɪndɪpɛndənt əz ə ɑm,
.....ə bɛg ne: meɪr ət ¹⁰ʊnɪ sɪŋl hʌs ðæn ə mel o met, ər
'meɪbɪ bət ə 'mu(θ)fə ɒt—ɪf ɪts rɪ'fʃə:zd ət je: ples, ə ɡɛt ɪt ət
ə'nɪðər—se ə 'kɑnnə bi sɛd tə dɪ'pɛnd ən ¹⁰ʊnɪbɑdɪ ɪn pər'tɪklər,
bət dʒɪst ən ðə 'kɪntrə ət lɜrdʒ."

.

"nɑ:, nɑ:, mə 'lɛdɪ; ə 'dʌnnə tak mʌkl 'sɪlər ət ¹²ens, ɪts
ə'ɡɛnst ¹¹ʌr ru:l—ən—θə ɪts 'meɪbɪ no: sɪ:vl tə bi rɪ'pɪtn ðə ləɪk o

¹ ʌ ² əɪ ³ ɪ, əɪ ⁴ e ⁵ aɪ ⁶ ʌ, ɪ ⁷ ʊ: ⁸ ɛ ⁹ ɑ: ¹⁰ ʊ
¹¹ wər, wɑr, wɪr ¹² ʒɪns

repeating the like o' that—they say that siller is like to be scarce wi' Sir Arthur himsell, and that he's run himsell out o' thought wi' his houkings and minings for lead and copper yonder."

Isabella had some anxious anticipations to the same effect, but was shocked to hear that her father's embarrassments were such public talk; as if scandal ever failed to stoop upon so acceptable a quarry, as the failings of the good man, the decline of the powerful, or the decay of the prosperous. Miss Wardour sighed deeply—"Well, Edie, we have enough to pay our debts, let folks say what they will, and requiting you is one of the foremost—let me press this sum upon you."

"That I might be robbed and murdered some night between town and town? or, what's as bad, that I might live in constant apprehension o't?—I am no—(lowering his voice to a whisper, and looking keenly around him)—I am no that clean unprovided for neither; and though I should die at the back of a dike, they'll find as muckle quilted in this auld blue gown as will bury me like a Christian, and gie the lads and lasses a blithe lykewake too; sae there's the gaberlunzie's burial provided for, and I need nae mair. Were the like o' me ever to change a note, wha the deil d'ye think wad be sic fules as to gie me charity after that?—it wad flee through the country like wild-fire, that auld Edie suld hae done siccan a like thing, and then, I'se warrant I might grane my heart out or ony body wad gie me either a bane or a bodle."

"Is there nothing, then, that I can do for you?"

"Ou ay—I'll aye come for my awmous as usual—and whiles I wad be fain o' a pickle sneeshin, and ye maun speak to the constable and ground-officer just to owerlook me, and maybe ye'll gie a gude word for me to Sandie Netherstanes, the miller, that he may chain up his muckle dog—I wadna hae him to hurt the puir beast, for it just does its office in barking at a gaberlunzie like me.—And there's ae thing maybe mair, but ye'll think it's very bauld o' the like o' me to speak o't."

"What is it, Edie?—if it respects you it shall be done, if it is in my power."

ðat—ðe se: ðæt 'sɪlær ɪz lœik tə bi skers wɪ ¹sɪr 'eɪθər hɪm'sel, ən
ðæt hiz ran hɪm'sel ut o ²θɒxt wɪ hiz 'haʊkənz ən 'mæɪnənz fər
led ən 'kəpər 'jɒndər.”

.

“ðæt ə mɪxt bi ²rɒbət ən 'mɑrdərt sam nɪxt brɪtwin tʊn ən
tʊn ? ər, mʌts əz bæd, ðæt ə mɪxt li:v ɪn 'kɒnstənt ɑprɪ'hensjən ɒt ?
—əm no:.....əm no: ðat klin ʌnprə'vəɪdət fər ³neðər; ən θo ə
⁴fʌd di: ət ðə bæk o ə dəɪk, ðel ¹fɪnd əz mʌkl 'kwaltət ɪn ðɪs ⁵ɑ:lð
blu: ɡʊn əz ¹wɪl 'bɒ:rɪ mi lœik ə 'krɪstjən, ən ɡi: ðə ⁶lɑdʒ ən 'lɑsəz
ə blæɪθ 'lœikwek tʊ:; se ðe:rz ðə ɡæbər'lʊnʒɪz 'bɒ:rɪəl prə'vəɪdət
fər, ən ə nɪd ne: me:r. wər ðə lœik o mi: ɪvrə tə ⁷tʃeɪndʒ ə nət,
⁵mɑ: ðə dɪl dʒɪ θɪŋk s wəd bi sɪk fylz əz tə ɡi: mi: 'tʃerɪtɪ 'eftər
ðat?—ɪt s wəd fli: θru ðə 'kɪntrə lœik 'wɒl⁹fæɪr, ðæt ⁵ɑ:lð 'edɪ ⁴fʌd
he dɪn 'sɪkən ə lœik θɪŋ, ən ðæn, ɑz 'wærən ə mɪxt ɡren mə hert
ut ər ²ʊnɪbədɪ s wəd ɡi: mɪ ³neðər ə ben ər ə ²bɒdl.”

.

“u: ɑɪ—əl əi kʌm fər mə ⁵ɑ:mz əz 'jɒ:zwəl—ən məɪlz ə s wəd
bi fe:n o ə pɪkl snɪfn, ən ʒɪ mən spɪk tə ðə 'kɒnstəbl ən ɡræn
'ɒfɪsər dʒɪst tə ʌʊr'lʒʊk mi:, ən 'mebi ʒɪl ɡi: ə ɡɪd wɒd fər mɪ tə
'sændɪ 'neðərstɛnz, ðə ¹mɪlər, ðæt hi me ¹⁰tʃeɪn ʌp ɪz mʌkl ¹¹dæg
—ə s wədne he hɪm tə hɑrt ðə pɒ:r best, fər ɪt dʒɪst dɪz ɪts
'ɒfɪ ɪn 'bɑrkən ət ə ɡæbər'lʊnʒɪ lœik mi:—ən ðərz ʒe: θɪŋ 'mebi
me:r, bət ʒɪl θɪŋk ɪts 'vrə ⁵bɑ:lð o ðə lœik o mi: tə spɪk ɒt.”

.

¹ ʌ ² ɒ ³ e: ⁴ sʌd ⁵ ɔ: ⁶ ɑ: ⁷ i ⁸ l, ʌ ⁹ ɑɪ ¹⁰ e
¹¹ ʌ, ʌu

“It respects yoursell, and it is in your power, and I maun come out wi’t.—Ye are a bonny young leddy, and a gude ane, and maybe a weel-tochered ane—but dinna ye sneer awa the lad Lovel, as ye did a while sinsyne on the walk beneath the Briery-bank, when I saw ye baith, and heard ye too, though ye saw nae me. Be canny wi’ the lad, for he loes ye weel, and it’s to him, and no to ony thing I could have done for you, that Sir Arthur and you wan ower yestreen.”

“it r'speks jær'sæl, ən it ɪz ɪn jær pu:r, ən ə ¹mæn kam ut
wɪ:t.—ji ər ə ²'bəʊt jʌŋ 'lɛdɪ, ən ə gʏd ⁵en, ən 'mebi ə wɪl²'toʊərt
⁵en—bət 'dɪnmə ji snɪr ¹ə'wɑ: ðə ³lɑ:d ²'lævəl, əz ji dɪd ə məɪl
sɪn'səɪn ən ðə ¹wɑ:k brɪniθ ðə 'brɪəri bʌŋk, mən ə ¹sɑ: ji beθ,
ən ³hɛrd ji tɔ:, θo ji ¹sɑ: nə mi:. bi 'kænɪ wɪ ðə ³lɑ:d, fər i
lu:z ji wɪl, ən ɪts tə hɪm, ən no: tə ²ʊnθɪŋ ə: kʌd əv dɪn
fər ju:, ðət ⁴sɪr 'erθər ən ju: wən ʌr jə'strɪn.”

¹ ɔ: ² ɔ ³ ɑ ⁴ ʌ ⁵ ɪn

V A. BRAID CLAITH

ROBERT FERGUSON (1750-1774).

Ye wha are fain to hae your name
 Wrote in the bonny book of fame,
 Let merit nae pretension claim
 To laurel'd wreath,
 But hap ye weel, baith back and wame,
 In gude Braid Claith.

He that some ells o' this may fa',
 An' slae black hat on pow like snaw,
 Bids bauld to bear the gree awa',
 Wi' a' this graith,
 Whan bienly clad wi' shell fu braw
 O' gude Braid Claith.

Waesuck for him wha has nae fek o't!
 For he's a gowk they're sure to geck at,
 A chiel that ne'er will be respekit
 While he draws breath,
 Till his four quarters are bedeckit
 Wi' gude Braid Claith.

On Sabbath days the barber spark,
 Whan he has done wi' scrapin wark,
 Wi' siller broachie in his sark,
 Gangs trigly, faith!
 Or to the Meadows or the Park,
 In gude Braid Claith.

Weel might ye trow, to see them there,
 That they to shave your haffits bare,
 Or curl and sleek a pickle hair,
 Wud be right laith,
 When pacing wi' a gawsy air
 In gude Braid Claith.

If ony mettled stirrah grien
For favour frae a lady's een,
He maunna care for being seen
 Before he sheath
His body in a scabbard clean
 O' gude Braid Claith.

For gin he comes wi' coat threadbare,
A feg for him she winna care,
But crook her bonny mou' fu' sair,
 An' scald him baith.
Wooers should aye their travel spare
 Without Braid Claith.

Braid Claith lends fowk an unco heese,
Maks mony kail-worms butterflies,
Gies mony a doctor his degrees
 For little skaith;
In short, you may be what you please
 Wi' gude Braid Claith.

For thof ye had as wise a snout on
As Shakespeare or Sir Isaac Newton,
Your judgment fowk would hae a doubt on,
 I'll tak my aith,
Till they cou'd see ye wi a suit on
 O' gude Braid Claith.

if ¹onɪ mætlt 'stɪrə grɪn
 fər 'fe:vər fre ə 'lɛdɪz ɪn,
 hi 'mannə ke:r fər biən sin
 br'fər hi feθ
 hɪz ¹bodɪ ɪn ə 'skabərd klin
 o gyd bred kleθ.
 fər ɡɪn hi kɑmz wɪ kot 'θɪd'be:r,
 ə fɛg fər hɪm ʃi ²wɪnnə ke:r,
 bət kruk hər ¹'bonɪ mu: fu: se:r,
 ən ³skɑ:lð hɪm beθ.
 'wuərz ⁴ʃud əi ðər tre:vɪ spe:r
 wɪ'θut bred kleθ.
 bred kleθ lɛndz fauk ən 'ʌŋkə hi:z,
 mɑks ⁵'monɪ 'kelwɑrmz 'bətərflɪ:z,
 ɡi:z ⁵'monɪ ə 'dɔktər hɪz dr'ɡri:z
 fər lɪtl skeθ;
 ɪn ¹ʃɔrt, ʃi me: bi ³ʌt ʃi plɪ:z
 wɪ gyd bred kleθ.
 fər θɔf ʃi həd əz wəɪs ə snut ən
 əz 'fɛksprɪ ər ²sɪr ⁶'aɪzək 'nɟutən,
 ʃər ⁷dʒʌdʒmənt fauk ⁸wəd he ə dut ən,
 əl tək mə eθ,
 tɪl ðe kəd si: ʃi wɪ ə sut ən
 o gyd bred kleθ.

¹ɔ ²ʌ ³o: ⁴sʌd ⁵ɔ, ʌ, ʌ ⁶əi ⁷y ⁸ʌ

VIA. MAUDGE AND THE ORPHAN

JOHN GALT (1779-1839).

THE ENTAIL.

CHAPTERS I AND II.

Claud Walkinshaw was the sole surviving male heir of the Walkinshaws of Kittlestonheugh. The family estate had been lost in the Darien speculation and Claud had been left in the care of an old nurse, Maudge Dobbie. The old woman and her charge lived in Glasgow in the direst poverty. One afternoon, they had been walking in the suburbs of Glasgow, talking of the former glory of the family and viewing in the distance Claud's ancestral estate, when the Provost of Glasgow and his good lady appeared on the scene. This gives Maudge an opportunity of comparing their up-start grandeur with that of her master's family in days gone by. Then a conversation ensues between Maudge and the Provost and his wife. Maudge exhibits the same stubborn independence as the gaberlunzie in Ext. IV.

Claud was filled with wonder and awe at the sight of such splendid examples of Glasgow pomp and prosperity, but Maudge speedily rebuked his juvenile admiration.

"They're no worth the looking at," said she; "had ye but seen the last Leddy Kittlestonheugh, your ain muckle respektit grandmother, and her twa sisters, in their hench-hoops, with their fans in their han's—the three in a row would hae soopit the whole breadth o' the Trongate—ye would hae seen something. They were nane o' your new-made leddies, but come o' a pedigree. Foul would hae been the gait, and drooking the shower, that would hae gart them jook their heads intil the door o' ony sic thing as a Glasgow bailie—Na; Claudie, my lamb, thou maun lift thy een aboon the trash o' the town, and ay keep mind that the hills are standing yet that might hae been thy ain; and so may they yet be, an thou can but master the pride o' back and belly, and seek for something mair solid than the bravery o' sic a Solomon in all his glory as yon Provost Gorbals.—Heh, sirs, what a kyteful o' pride's yon'er! and yet I would be nane surprised the morn to hear that the Nebuchadnezzar was a' gane to pigs and whistles, and driven out wi' the divor's bill to the barren pastures of bankruptcy."

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VI A. MAUDGE AND THE ORPHAN

JOHN GALT (1779–1839).

THE ENTAIL.

CHAPTERS I AND II.

“ðe:r nɔ: warθ ðə ʔjukən at,.....həd jɪ bət sin ðə last ʔledr
 ʔkɪtlstən¹hjuks, jər eɪn mækl rɪspɛkətɪʔgrænmiðər, ən hər ²twa:
 ʔsɪstərz, ɪn ðər ʔhɛnfʔhups, wɪ ðər fənz ɪn ðər ³handz—ðə θri: ɪn
 ə ²ra: ⁴wəd he ʔsupət ðə hel briθ o ðə ʔtrənget—jɪ ⁴wəd he sin
 ʔsamθɪŋ. ðe: wər nen o jər nju:med ʔledrɪz, bət kam o ə ʔpɛdɪgri.
 ful ⁴wəd he bin ðə get, ən ʔdrukən ðə ʔfuər, ðət ⁴wəd he ⁵gɑ:rt
 ðeɪn dʒuk ðər ⁶hidz ʔɪntɪl ðə doɪr o ⁷onɪ sɪk θɪŋ əz ə ʔglɛskə
⁸bəili—nɑ:; ²klɑ:dr, mə lɑ:m, ðu mən hɪft ðaɪ ɪn əʔbyn ðə trɑf o
 ðə tun, ən əɪ kɪp məɪn ðət ðə hɪlz ər ³standən jət ðət mɪxt he
 bin ðaɪ eɪn; ən so: me ðe jət bi:, ən ðu kən bət ʔmestər ðə prəɪd
 o bæk ən ʔbɛlɪ, ən sɪk fər ʔsamθɪŋ me:r ʔsɔld ðən ðə ʔbre:vri o sɪk
 ə ʔsələmən ɪn ²ɑ:l hɪz ʔglɔ:ri əz jən ʔprovəst ʔgərbɛlz.—hex, ¹sɪrz,
 mæt ə ʔkəɪtfə o prəɪdz ʔjənər! ən jət ə ⁴wədne bi nen ⁹sərˈpraɪzd
 ðə ⁷mɔrn tə hi:r ðət ðə nebaxədˈnɛdzər wəz ²ɑ: geɪn tə pɪgz ən
 mɑslz, ən drɪvn ut wɪ ðə ʔdaɪvərz bɪl tə ðə ʔbərən ʔpastjərz o
 ʔbæŋkrapsɪ.”

¹ A ² ʊ: ³ ɑ: ⁴ A, ɪ ⁵ ɛ ⁶ e ⁷ ɔ ⁸ ʔbɛlɪ ⁹ sərˈpraɪst

After taking a stroll round the brow of the hill, Provost Gorbals and his lady approached the spot where Maudge and Claud were sitting. As they drew near, the old woman rose, for she recognized in Mrs Gorbals one of the former visitors at Kittlestonheugh. The figure of Maudge herself was so remarkable, that, seen once, it was seldom forgotten, and the worthy lady, almost at the same instant, said to the Provost,—

“Eh! Megsty, gudeman, if I dinna think yon’s auld Kittlestonheugh’s crookit bairnswoman. I won’er what’s come o’ the Laird, poor bodie, sin’ he was rookit by the Darien. Eh! what an alteration it was to Mrs Walkinshaw, his gudedochter. She was a bonny bodie; but frae the time o’ the sore news, she croynt awa, and her life gied out like the snuff o’ a can’le. Hey, Magdalene Dobbie, come hither to me, I’m wanting to speak to thee.”

Maudge, at this shrill obstreperous summons, leading Claud by the hand, went forward to the lady, who immediately said,—

“Ist t’ou ay in Kittlestonheugh’s service, and what’s come o’ him, sin’ his lan’ was roupit?”

Maudge replied respectfully, and with the tear in her eye, that the Laird was dead.

“Dead!” exclaimed Mrs Gorbals, “that’s very extraordinare. I doubt he was ill off at his latter end. Whar did he die, poor man?”

“We were obligated,” said Maudge, somewhat comforted by the compassionate accent of the lady, “to come intil Glasgow, where he fell into a decay o’ nature.” And she added, with a sigh that was almost a sob, “’Deed, it’s vera true, he died in a sare straitened circumstance, and left this helpless laddie upon my hands.”

The Provost, who had in the meantime been still looking about in quest of a site for his intended mansion, on hearing this, turned round, and putting his hand in his pocket, said,—

“An’ is this Kittlestonheugh’s oe? I’m sure it’s a vera pitiful thing o’ you, lucky, to take compassion on the orphan; hae, my laddie, there’s a saxpence.”

“e:!¹meḡstɿ, ḡyɖ²man, ɿfə³ ʔɖɪn⁴nə θɪŋk jənz⁵ a:ld⁶ ʔkɪtlstən¹hjuks
 ʔkrukət² ʔbernzwamən. ə³ ʔwanər məts kam o ðə lerd, pø:r⁴ ʔbadɪ,
 sɪn i wəz ʔrukət bɪ ðə ʔderən. e:!⁵ mat ən altəʔefn ɪt wəz tə
 ʔmɪsɪz⁶ ʔwa:kɪnfə, hɪz ḡyɖ⁷ ʔdøxtər. ʃi wəz ə⁸ ʔbonɪ ʔbadɪ; bət
 fre ðə təɪm o ðə so:r⁹ nju:z, ʃi¹⁰ krəɪnt¹¹ ʔəʔwa: ən hər læɪf ḡɪd ut
 læɪk ðə snaf o ə¹² ʔkanl. həɪ, ʔmæḡdəlɪn ʔdɒbɪ, kam ʔhɪðər tə mɪ,
 əm¹³ ʔwantən tə spɪk tə ðɪ.”

.

“ʔst⁸ tu əɪ ɪn ʔkɪtlstən¹hjuks ʔservɪs, ən məts kam o hɪm, sɪn
 ɪz⁶ lan wəz ʔraupət?”

.

“did!¹.....ðats ʔverə ɪkstrəʔɔrdɪnər. ə dut hɪ wəz ɪl əf
 ət ɪz ʔlatər end. ʔma:r³ dɪd hɪ dɪ:, pø:r⁴ man?”

“wi wər əblɪʔgetət.....tə kam ʔɪntɪl ʔḡleskə, mər i fəl ʔɪntə
 ə drʔke: o ʔnetər.....did, ɪts ʔverə tru:, hɪ dɪd ɪn ə se:r streɪnt
 ʔsɪrkamstəns, ən leɪft ðɪs ʔhɛlples ʔladɪ əʔpən maɪ⁶ hanz.”

.

“ən ɪz ðɪs ʔkɪtlstən¹hjuks o: ? əm⁷ fø:r ɪts ə ʔverə ʔpɪtɪfə θɪŋ o
 ju:, ʔlakɪ, tə tak kəmʔpaɪn ən ðə ʔɔrfən; he:, mə ʔladɪ, ðe:r² ə
 ʔsəkspeɪns.”

¹ ʌ ² ɛ ³ ʊ: ⁴ ɔ ⁵ əɪ ⁶ a: ⁷ ɪ, ʌ ⁸ See Ph. § 217 (d)

“Saxpence, gudeman!” exclaimed the Provost’s lady, “ye’ll ne’er even your han’ wi’ a saxpence to the like of Kittlestoneheugh, for sae we’re bound in nature to call him, landless though his lairdship now be; poor bairn, I’m wae for’t. Ye ken his mother was sib to mine by the father’s side, and blood’s thicker than water ony day.”

Generosity is in some degree one of the necessary qualifications of a Glasgow magistrate, and Provost Gorbals being as well endowed with it as any of his successors have been since, was not displeased with the benevolent warmth of his wife, especially when he understood that Claud was of their own kin. On the contrary, he said affectionately,—

“Really it was vera thoughtless o’ me, Liezy, my dear; but ye ken I have na an instinct to make me acquaint wi’ the particulars of folk, before hearing about them. I’m sure no living soul can have a greater compassion than mysel’ for gentle blood come to needcessity.”

Mrs Gorbals, however, instead of replying to this remark—indeed, what could she say, for experience had taught her that it was perfectly just—addressed herself again to Maudge.

“And whar dost t’ou live? and what hast t’ou to live upon?”

“I hae but the mercy of Providence,” was the humble answer of honest Maudge, “and a garret-room in John Sinclair’s lan’. I ettle as weel as I can for a morsel, by working stockings; but Claud’s a rumbling laddie, and needs mair than I hae to gi’e him: a young appetite’s a growing evil in the poor’s aught.”

The Provost and his wife looked kindly at each other, and the latter added,—

“Gudeman, ye maun do something for them. It’ll no fare the waur wi’ our basket and our store.”

And Maudge was in consequence requested to bring Claud with her that evening to the Provost’s House in the Bridgegate. “I think,” added Mrs Gorbals, “that our Hughoe’s auld claes will just do for him; and Maudge, keep a good heart, we’ll no let thee want. I won’er t’ou did na think of making an application to us afore.”

“saksþæns, gydman¹.....jil neir i:vn jær¹han wɪ æ
 ‘saksþæns tæ ðæ lœik o ‘kitlstæn²hju:ɣ, fær se: wir baund in ‘netær
 tæ³ka: hɪm, ‘lanlæs θo hɪz ‘lerdʃɪp nu: bi:; pø:r⁴bern, æm we:
 fært. jɪ kæn hɪz ‘mɪðær wæz sɪb tæ mæin bɪ ðæ⁵feðærz sœid, æn blydz
 ‘θɪkær ðæn ‘watær⁶œni de:.”

.

“re:lɪ ɪt wæz ‘væθ⁶θœxtlæs o mɪ, li:zi, mæ di:r; bæt jɪ kæn æ
 ‘hævnæ æn ‘ɪnstɪŋk tæ mak mɪ ækwant wɪ ðæ pær’tɪklærz o⁷fauk,
 brfœ:r ‘hi:ræn æ’but ðæm. æm fœ:r no: ‘li:væn sol kæn hav æ
 ‘grætær kæm’pæfn ðæn mæ’sæl fær dʒæntl blyd kam tæ nid’sæsiɪ.”

.

“æn³ma:r dæst^stu li:v? æn^æmat hæst^stu tæ li:v æ’pæn?”

“æ he: bæt ðæ ‘mersɪ o ‘prœvidæns,.....æn æ ‘gærætrum
 in⁶dʒon ‘sɪŋklærz¹land. æ etl æz wil æz æ kan fær æ ‘mœrsæl, bɪ
 ‘wærkæn ‘stœkænz; bæt³klæ:dz æ ‘raumlæn¹ladɪ, æn nidz me:r
 ðæn æ he: tæ gi: hɪm: æ jær^æ‘apætits æ ‘græuæn i:vɪ in ðæ pø:rz
 æ:xt.”

.

“gydman, jɪ mæ:n dœ: ‘sæmθɪŋ fær ðæm. ɪtl no: fe:r ðæ³wæ:r
 wɪ u:r ‘bæskæt æn u:r stœr.”

.

“æ θɪŋk.....ðæt u:r ‘hjuæks³æ:ld kle:z wɪɪ dʒyst dœ: fær
 hɪm; æn³mæ:dʒ, kip æ gyd hært, wil no:⁹let ði¹⁰want. æ ‘wænær
 s^{tu} ‘dɪdnæ θɪŋk o ‘makæn æn æplɪ’kefn tæ æs æ’fœ:r.”

.

¹a: ²Λ ³œ: ⁴ε ⁵e: ⁶o ⁷o ⁸See Ph. § 217 (d) and Gr. § 22
⁹a, æ ¹⁰ɪ, Λ

“No,” replied the old woman, “I could ne’er do that—I would hae been in an unco strait before I would hae begget on my own account; and how could I think o’ disgracing the family? Any help that the Lord may dispose your hearts to gi’e, I’ll accept wi’ great thankfulness, but an almous is what I hope He’ll ne’er put it upon me to seek; and though Claud be for the present a weight and burden, yet, an he’s sparet, he’ll be able belyve to do something for himsel’.”

Both the Provost and Mrs Gorbals commended her spirit; and, from this interview, the situation of Maudge was considerably improved by their constant kindness.

“no;.....ə kad ne:r dɔ: ʃat—ə¹ wəd e bin ɪn ən ʔŋkəstret
br'fɔ:r ə¹ wəd he ʔbeɣət ən mɑ: ɔ:n ə'kunt; ən hu: kad ə θŋk o
dɪs'ɡresən ʃə ʔfemlɪ? ʔenɪ help ʃət ʃə lɔ:rd me dɪs'pɔ:z jər herts
tə ɡi:, əl ək'sep wɪ gret ʔθŋkfəlnəs, bət ən² ɑ:məs ɪz mət ə haup
hɪl ne:r pɪt ə'pən mɪ tə sɪk; ən θo² klɑ:d bi: fər ʃə prɛznt ə
wɛxt ən ʔbɑ:dən, jɛt, ən hɪz spɛ:rt, hɪl bi ebl br'laɪv tə dɔ:
ʔsɑmθɪŋ fər hɪm'sel.”...

¹ b, ʌ ² ɔ:

VII A. TAM O' SHANTER

ROBERT BURNS (1759–1796).

Ayrshire Dialect.

In this, as in all the other poems of Burns, printed in this work, the text is taken from the Centenary Edition of Robert Burns by Henley and Henderson.

In Burns' dialect all the ϵ sounds are very broad, almost equal to e . a is generally represented by o ; and o by o . The glottal catch is heard before t , p , k , and both medially and finally in familiar speech may take the place of the consonant.

When chapman billies leave the street,
And drouthy neebors, neebors meet :
As market-days are wearing late,
An' folk begin to tak the gate ;
While we sit bousing at the nappy,
An' getting fou and unco happy,
We think na on the lang Scots miles,
The mosses, waters, slaps, and stiles,
That lie between us and our hame,
Whare sits our sulky, sullen dame,
Gathering her brows like gathering storm,
Nursing her wrath to keep it warm.

This truth fand honest Tam o' Shanter,
As he frae Ayr ae night did canter,
(Auld Ayr, wham ne'er a town surpasses,
For honest men and bonie lasses.)
O Tam, had'st thou but been sae wise,
As taen thy ain wife Kate's advice !
She tauld thee weel thou was a skellum,
A blethering, blustering, drunken blellum ;
That frae November till October,
Ae market-day thou was nae sober :
That ilka melder wi' the miller,
Thou sat as lang as thou had siller ;

VII A. TAM O' SHANTER

ROBERT BURNS (1759-1796).

mæn 'tʃɑpmæn 'bɪlz li:v ðə strit,
 ən 'druθɪ 'nɪbərz, 'nɪbərz mit;
 əz 'mɑrkət de:z ər 'wi:rən let,
 ən fɒk brɪŋ tə tak ðə get;
 mæil wi sɪt 'bu:zən ət ðə 'nɑpɪ,
 ən getn fu: ən 'ʌjkə 'hɑpɪ,
 wi θɪŋk nə on ðə lɑŋ skɒts mæilz,
 ðə 'mosəz, 'wɑtərz, slaps, ən stæilz,
 ðæt lɑɪ brɪtwɪn ʌs ən 'ur hem,
 mər sɪts ur 'salkɪ, 'sələn dem,
 'geðrən ər bru:z læk 'geðrən storm,
 'nɑrsən ər rɑθ tə kip ɪt wɜrm.

ðɪs tryθ fænd 'ɒnest tam o 'fɑntər,
 əz hi: frɛ eɪr je: nɪxt dɪd 'kɑntər,
 (gɪld eɪr, mæm nɪr ə tʌn sɑr'pəsəz,
 fər 'ɒnest mɛn ən 'bɒnɪ 'lɑsəz.)
 o: tam, hɑdst ðu: bɑt bɪn se wəɪs,
 əz te:n ðaɪ eɪn wəɪf kets əd'vəɪs!
 ʃɪ tɑ:ld ði wil ðu wɑz ə 'skɛləm,
 ə 'blɛðrən, 'blɑstrən, drækŋ 'blɛləm;
 ðæt frɛ nə'vɛmbər tɪl ɒk'təbər,
 je: 'mɑrkət'de: ðu 'wɑznə 'sɒbər;
 ðæt ɪlkə 'mɛldər wɪ ðə 'mɪlər,
 ðu sɑt əz lɑŋ əz ðu hɑd 'sɪlər;

That ev'ry naig was ca'd a shoe on,
 The smith and thee gat roaring fou on ;
 That at the Lord's house, even on Sunday,
 Thou drank wi' Kirkton Jean till Monday.
 She prophesied, that, late or soon,
 Thou would be found deep drowned in Doon ;
 Or catch'd wi' warlocks in the mirk,
 By Alloway's auld, haunted kirk.
 Ah ! gentle dames, it gars me greet,
 To think how monie counsels sweet,
 How monie lengthen'd sage advices,
 The husband frae the wife despises !

But to our tale :—Ae market-night,
 Tam had got planted unco right,
 Fast by an ingle, bleezing finely,
 Wi' reaming swats, that drank divinely ;
 And at his elbow, Souther Johnie,
 His ancient, trusty, drouthy cronie :
 Tam lo'ed him like a vera brither ;
 They had been fou for weeks thegither.
 The night drave on wi' sangs and clatter ;
 And aye the ale was growing better :
 The landlady and Tam grew gracious,
 Wi' secret favours, sweet, and precious :
 The souter tauld his queerest stories ;
 The landlord's laugh was ready chorus :
 The storm without might rair and rustle,
 Tam did na mind the storm a whistle.
 Care, mad to see a man sae happy,
 E'en drown'd himsel amang the nappy.
 As bees flee hame wi' lades o' treasure,
 The minutes wing'd their way wi' pleasure ;
 Kings may be blest, but Tam was glorious,
 O'er a' the ills o' life victorious !

ðæt 'evri neg wəz kɔ:d ə fu: on,
 ðə smiθ ən ði gat 'rɔ:rən fu: on;
 ðæt ət ðə lɔ:rdz hus, i:n on 'sande,
 ðu draŋk wɪ 'kɛrtən dʒin tɪl 'mande.
 fɪ 1'profəsɪt, ðæt, let ər 2sun,
 ðu wəd bi fən dip drund ɪn 3dun;
 ər kætft wɪ 'wɔ:rləks ɪn ðə mɪrk,
 bɪ 'alɔwəz ɔ:ld, 'hantət kɪrk.
 ɑ: ! dʒɛntl demz, ɪt ɡɑrz mi ɡrit,
 tə θɪŋk hu: 'mɑnɪ kunsɪz swit,
 hu: 'mɑnɪ 'lɛnθənt sedʒ əd'vəisəz,
 ðə 'hɑzbənd fre ðə wəif dɪs'pəizəz !

bət tʊ 4ur tel :—je: 'mɑrkət'nɪxt,
 tɑm həd ɡɒt 'plɑntət 'ʌŋkə rɪxt,
 fɑst bɑi ən ɪŋl, 'bli:zən 'fəɪnli,
 wɪ 'rɪmən swats, ðæt draŋk dr'vəɪnli;
 ən ət ɪz 'ɛlbə, 'sʊtər 'dʒɒnɪ,
 hɪz 'ʌnfənt, 'trɑstɪ, 'druθɪ 'krɒnɪ:
 tɑm lu:d ɪm ləɪk ə 'vɛrə 'brɪðər;
 ðe həd bɪn fu: fər wɪks ðə'ɡrɪðər.
 ðə nɪxt dre:v on wɪ sɑŋz ən 'klɛtər;
 ən əi ðə jel wəz 'ɡrɑuən 'bɛtər:
 ðə 'lɑndlɛdɪ ən tɑm ɡru: 'ɡrɛfəs,
 wɪ 'sɪkrət 'fe:vərz, swit, ən 'prɛfəs:
 ðə 'sʊtər tɔ:ld ɪz 'kwɪ:rɛst 'stɔ:rɪz;
 ðə 'lɑndlɔrdz lɑx wəz 'rɛdɪ 'kɔɪrəs:
 ðə stɔrm wɪθʊt mɪxt re:r ən rɑsl,
 tɑm 'dɪdnə məɪnd ðə stɔrm ə mɑsl.
 ke:r, mɑd tə si: ə mɑn se: 'hɑpɪ,
 i:n drʊnt ɪm'sɛl ə'mɑŋ ðə 'nɑpɪ.
 əz bi:z flɪ: hɛm wɪ ledz o 'trɛ:zər,
 ðə 'mɪnɪts wɪŋt ðər wəi wɪ 'plɛ:zər;
 kɪnz me: bi blɛst, bət tɑm wəz 'ɡlɔ:rɪəs,
 ʌr ɔ: ðə ɪlz o ləɪf vɪk'tɔ:rɪəs !

.

1'profəsard 2fyn 3dyn 4wər

Nae man can tether time or tide ;
 The hour approaches Tam maun ride :
 That hour, o' night's black arch the key-stane,
 That dreary hour Tam mounts his beast in ;
 And sic a night he taks the road in,
 As ne'er poor sinner was abroad in.
 The wind blew as 'twad blawn its last ;
 The rattlin' showers rose on the blast ;
 The speedy gleams the darkness swallow'd ;
 Loud, deep, and lang the thunder bellow'd ;
 That night, a child might understand,
 The deil had business on his hand.

Weel mounted on his gray mare Meg,
 A better never lifted leg,
 Tam skelpit on thro' dub and mire,
 Despising wind, and rain, and fire ;
 Whiles holding fast his guid blue bonnet ;
 Whiles crooning o'er some auld Scots sonnet ;
 Whiles glow'ring round wi' prudent cares,
 Lest bogles catch him unawares :
 Kirk-Alloway was drawing nigh,
 Where ghaists and houlets nightly cry.

By this time he was cross the ford,
 Where in the snaw the chapman smoor'd ;
 And past the birks and meikle stane,
 Where drunken Charlie brak's neck-bane ;
 And thro' the whins, and by the cairn,
 Where hunters fand the murder'd bairn ;
 And near the thorn, aboon the well,
 Where Mungo's mither hang'd hersel.
 Before him Doon pours all his floods ;
 The doubling storm roars thro' the woods !
 The lightnings flash from pole to pole ;
 Near and more near the thunders roll ;
 When, glimmering thro' the groaning trees,
 Kirk-Alloway seem'd in a bleeze ;

ne: man kæn 'tēðær tæim ær tæid ;
 ðæ u:r æ'prɔtʃɛz tam mæn ræid ;
 ðæt u:r, o nɪxts blak ɛrtʃ ðæ 'ki:stɛn,
 ðæt 'drɪ:rɪ u:r tam mants ɪz bɪst ɪn ;
 ən sɪk æ nɪxt hɪ taks ðæ rɒd ɪn,
 æz nɪ:r pɔ:r 'sɪnær wəz æ'brɒd ɪn.
 ðæ wæn blu: æz twəd blɔ:m ɪts lɑst ;
 ðæ 'rɑtlən fɪnɪz rɔ:z ɒn ðæ blɑst ;
 ðæ 'spɪdɪ glɪmz ðæ 'dɑ:kneəs 'swɒlət ;
 lʊd, dɪp, ən lʌŋ ðæ 'θændær 'bɛlət ;
 ðæt nɪxt, æ tʃæild nɪxt ʌndə'stænd,
 ðæ dɪl hɑd 'bɪznəs ɒn ɪz hɒnd.

wɪl mɑntət ɒn ɪz gre: mɪ:r meg,
 æ 'bɛtər 'nevər 'lɪftət leg,
 tam 'skɛlpət ɒn θru dɑb ən mɑr,
 dɪ'spaɪzən wæn, ən ren, ən fɑɪr ;
 mæɪlz 'hɒdən fɑst hɪz gɪd blu: 'bɒnət ;
 mæɪlz 'krʊnən ʌr ən ɔ:ld skɒts 'sɒnət ;
 mæɪlz 'glaurən rund wɪ 'prʊdənt keɪrɪz,
 lest bɒglz kɑtʃ hɪm ʌnə'weɪrɪz :
 kɪrk 'alɒwə wəz 'drɒən nɑɪ,
 mær gests ən 'huləts 'nɪxtlɪ krai.

bɪ ðɪs tæim hɪ wəz kros ðæ fɔ:rd,
 mær ɪn ðæ snɔ: ðæ 'tʃɑpmən smɔ:rd ;
 ən pɑst ðæ bɪrks ən mɪkl stɛn,
 mær drakŋ 'tʃeɪrli braks nɛkben ;
 ən θru ðæ mɑnz, ən bɑɪ ðæ ke:rn,
 mær 'hɑntərz fʌnd ðæ 'mɑrdərt be:rn ;
 ən nɪ:r ðæ θɔrn, æ'byn ðæ wɛl,
 mær 'mɑŋgoz 'mɪðər hɑŋt ær'sɛl.
 bɪ'fɔ:r hɪm dʌn pu:ɪz ɔ: hɪz flɑdz ;
 ðæ 'dɑblən stɔrm rɔ:ɪz θru ðæ wɑdz !
 ðæ 'lɛxtnənz flɑʃ frɛ pɒl tɔ pɒl ;
 nɪ:r ən mɔ:r nɪ:r ðæ 'θændəɪz rɒl ;
 mæn, 'glɪmɪnən θru ðæ 'grɒmən trɪ:z,
 kɪrk 'alɒwə sɪmd ɪn æ blɪ:z ;

Thro' ilka bore the beams were glancing,
And loud resounded mirth and dancing.

Inspiring bold John Barleycorn,
What dangers thou canst make us scorn !
Wi' tippenny, we fear nae evil ;

Wi' usqubae, we'll face the Devil !
The swats sae ream'd in Tammie's noddle,
Fair play, he car'd na de'ils a boddle.

But Maggie stood, right sair astonish'd,
Till, by the heel and hand admonish'd,
She ventur'd forward on the light ;

And, vow ! Tam saw an unco sight !

Warlocks and witches in a dance :

Nae cotillion, brent new frae France,
But hornpipes, jigs, strathspeys, and reels,
Put life and mettle in their heels.

A winnock-bunker in the east,
There sat Auld Nick, in shape o' beast ;
A tousie tyke, black, grim, and large,
To give them music was his charge :
He screw'd the pipes and gart them skirl.
Till roof and rafters a' did dirl.

Coffins stood round, like open presses,
That shaw'd the dead in their last dresses ;

And, by some devilish cantraip sleight,
Each in his cauld hand held a light :

By which heroic Tam was able

To note upon the haly table,

A murderer's banes in gibbet-airns ;

Twa span-lang, wee, unchristen'd bairns ;

A thief new-cutted frae a rape—

Wi' his last gasp his gab did gape ;

Five tomahawks, wi' bluid red-rusted ;

Five seymitars, wi' murder crusted ;

A garter which a babe had strangled ;

θru 'ɪlkə bo:r ðə bɪnz wər 'ɡlɑnsən,
ən lud rɪ'sʊndət mɪrθ ən 'dɑnsən.

m'spærən bɔ:ld dʒon 'bærɪkɔrn,
mæt 'dendʒərz ðu: kɑnst mæk ʌs skɔrn!
wɪ 'tɪpənɪ, wɪ fɪ:r ne i:vl;
wɪ 'ʌskwəbe, wɪl fɛs ðə di:vl!
ðə swɑts se: rɪnd ɪn 'tɑmɪz nɔdl,
fɛ:r ple:, hɪ 'ke:rdnə dɪlz ə bɔdl.
bæt 'mɑɡɪ stɪd, rɪxt se:r ə'stɔnɪft,
tɪl, bɪ ðə hɪl ən hɔ:nd əd'mɔnɪft,
fɪ 'ventərt 'fɔrət on ðə lɪxt;
ən, wau! tɑm sɔ: ən 'ʌŋkə sɪxt!
'wɔ:rləks ən 'wɑtfəz ɪn ə dɑns:
ne: 'kɔtɪljən, brɛnt nju: frɛ frɑns,
bæt 'hɔrnpeɪps, dʒɪɡz, strɑθ'speɪz, ən rɪlz,
pɑt læɪf ən mɛtl ɪn ðər hɪlz.
ə 'wɑnək'bærkər ɪn ðə ɪst,
ðe:r sɑt ɔ:ld nɪk, ɪn fɛp ɔ bɪst;
ə 'tu:zɪ tæɪk, blæk, ɡrɪm, ən lɛrdʒ,
tə ɡɪ: ðəm 'ɪnɔ:zɪk wəz ɪz tʃɛrdʒ:
hɪ skru:t ðə peɪps ən ɡɑrt ðəm skɪrl,
tɪl rɪf ən 'rɑftərz ɔ: dɪd dɪrl.
'kɔfɪnz stɪd run, læɪk ɔpm 'prɛsəz,
ðæt fɔ:d ðə dɪd ɪn ðər lɑst 'drɛsəz;
ən, bɑɪ sɑm 'di:vɪf 'kɑntrɪp slɪxt,
ɪtʃ ɪn ɪts kɔ:ld hɔnd hɪld ə lɪxt:
bɪ mɑtʃ hɪ'roɪk tɑm wəz ebl
tə nɔt ə'pɔn ðə 'helɪ tebl,
ə 'mɑrdərəz benz ɪn 'dʒɪbət'e:rnz;
¹twɔ: 'spɑnlɑŋ, wɪ:, ʌn'kɪrsənt be:rnz;
ə θɪf nju:'kɑtət frɛ ə rɛp—
wɪ hɪz lɑst ɡɑsp ɪz ɡɑb dɪd ɡɛp;
fɑɪv tɔmə'hɔ:ks, wɪ blɪd rɪd'rɑstət;
fɑɪv 'sɪmɪtərz, wɪ 'mɑrdər 'krɑstət;
ə 'ɡɛrtər mɑtʃ ə beɪ həd strɑŋlt;

¹ e:

A knife a father's throat had mangled—
 Whom his ain son o' life bereft—
 The grey-hairs yet stack to the heft ;
 Wi' mair of horrible and awefu',
 Which even to name wad be unlawfu'.

As Tammie glower'd, amaz'd and curious,
 The mirth and fun grew fast and furious ;
 The piper loud and louder blew,
 The dancers quick and quicker flew ;
 They reel'd, they set, they cross'd, they cleekit,
 Till ilka carlin swat and reekit,
 And coost her duddies to the wark,
 And linket at it in her sark !

Now Tam, O Tam ! had thae been queans,
 A' plump and strapping, in their teens !
 Their sarks, instead o' creeshie flannen,
 Been snaw-white seventeen hunder linen !—
 Thir breeks o' mine, my only pair,
 That once were plush, o' guid blue hair,
 I wad hae gi'en them aff my hurdies,
 For ae blink o' the bonie burdies !

But wither'd beldams, auld and droll,
 Rigwoodie hags wad spean a foal,
 Lowping and flinging on a crummock,
 I wonder didna turn thy stomach,

But Tam kend what was what fu' brawlie ;
 There was ae winsome wench and wawlie
 That night enlisted in the core,
 Lang after kend on Carrick shore
 (For monie a beast to dead she shot,
 And perish'd monie a bonie boat,
 And shook baith meikle corn and bear,
 And kept the country-side in fear.)
 Her cutty sark, o' Paisley harn,

æ næif æ 'feðærz θrot hæð maŋlt—
 mām hīz e:n san o læif br'ęft—
 ðæ 'gre:he:rz jst stak tæ ðæ heft:
 wī me:r o 'horibl æn 'q:fæ,
 mātʃ i:n tæ nem wæð bi æn'lo:fæ.

æz 'tāmī glaurt, æ'me:zd æn 'kʃø:ræs,
 ðæ mūrθ æn fan gru: fast æn fʃø:ræs;
 ðæ 'pæipær lud ŋ 'ludær blu:,
 ðæ 'dansærz kwɪk æn 'kwɪkær flu:;
 ðe rilt, ðe sɛt, ðe krost, ðe 'klikæt,
 tɪl 'ɪlkæ 'kerlɪn swat æn 'rikæt,
 æn kyst ær 'dædɪz tæ ðæ wark,
 æn 'lɪŋkæt æt ɪt ɪn ær sark!

nu: tam, o: tam! hæð ðe bin kwɪnz,
 q: plamp æn 'strapæn, ɪn ðær tɪnz!
 ðær serks, ɪn'stɪd o 'krɪʃɪ 'flænæn,
 bin 'snɔ:æɪt 'sɪvntɪn 'hænær 'lɪnæn!—
 ðɪr brɪks o mæɪn, mæ 'onlɪ pe:r,
 ðæt jɪns wær plɑf, o qyð blu: he:r,
 æ wæð æ qɪn ðæm æf mæ 'hærdɪz,
 fær je: blɪŋk o ðæ 'bɒnɪ 'bærdɪz!

bæt 'wɪðært 'bɛldemɪz, q:ld æn drɒl,
 rɪq'wædɪ hæqz wæð spen æ fɒl,
 'læupæn æn 'flɪŋæn on æ 'kramæk,
 æ 'wændær 'dɪdnæ tærn ðær 'stamæk,

bæt tam kɛnt mæt wæz mæt fu: 'brɔ:lɪ:
 ðær wæz je: 'wansæm wɛnf æn wɔ:lɪ
 ðæt nɪxt ɪn'lɪstæt ɪn ðæ kɔ:r,
 læŋ 'ɛftær kɛnt on 'kærɪk fɔ:r
 (fær 'mænɪ æ bɪst tæ dɪd ʃɪ fɒt,
 æn 'pɛrɪʃt 'mænɪ æ 'bɒnɪ bɒt,
 æn ʃyk beθ mɪkl kɔrn æn bɪ:r,
 æn kɛpt ðæ 'kɪntrəsæɪd ɪn fɪ:r.)
 hær 'kætɪ serk, o 'peslɪ hærn,

¹ Another reading is *flainen* = 'flænæn which would make a good half-rhyme to *linen*.

That while a lassie she had worn,
 In longitude tho' sorely scanty,
 It was her best, and she was vauntie.....
 Ah ! little kend thy reverend grannie,
 That sark she coft for her wee Nannie,
 Wi' twa pund Scots ('twas a' her riches),
 Wad ever grac'd a dance o' witches !

But here my Muse her wing maun cour,
 Sic flights are far beyond her power :
 To sing how Nannie lap and flang,
 (A souple jad she was and strang),
 And how Tam stood like ane bewitch'd,
 And thought his very een enrich'd :
 Even Satan glowr'd, and fidg'd fu' fain,
 And hotch'd and blew wi' might and main ;
 Till first ae caper, syne anither,
 Tam tint his reason a'thegither.
 And roars out : " Weel done, Cutty-sark !"
 And in an instant all was dark :
 And scarcely had he Maggie rallied,
 When out the hellish legion sallied.

As bees bizz out wi' angry fyke,
 When plundering herds assail their byke ;
 As open pussie's mortal foes
 When, pop ! she starts before their nose ;
 As eager runs the market-crowd,
 When " Catch the thief ! " resounds aloud ;
 So Maggie runs, the witches follow,
 Wi' monie an eldritch screech and hollo.

Ah, Tam ! Ah, Tam ! thou'll get thy farin !
 In hell they'll roast thee like a herrin !
 In vain thy Kate awaits thy comin !
 Kate soon will be a wofu' woman !

ðæt mæil ə 'lasi fi həd wɔrn,
 ɪn 'lɒndʒɪtʃud θə sɛ:rlɪ 'skanti,
 ɪt wəz ər bɛst, ən fi wəz 'vanti.....
 a: ! lɪtl kɛnt ðaɪ 'revrənt 'grani,
 ðæt sɛrk fi kɔft fər hər wi: 'nani,
 wɪ ¹twɔ: pʌnd skɔts (twəz ɔ: hər 'rɪtfəz),
 wəd 'evər grɛst ə dʌns o 'wɪtfəz !

bæt hi:r mə mɔ:z hər wɪj mən ku:r,
 sɪk flɪxts ər fɔ:r brɪjɒnt hər pu:r :
 tə sɪj hu: 'nani lʌp ən flaj,
 (ə supl dʒɔ:d fi wəz ən straj),
 ən hu: tʌm stɪd ləɪk jɛn br'wɪtft,
 ən θɔxt ɪz 'vɛrə ɪn ɪnrɪft:
 ɪn sɔ:tn glaurt, ən fɪdʒd fɪ fɛn,
 ən hɒft ən blu: wɪ mɪxt ən mɛn ;
 tɪl fɜrst jɛ: 'kɛpər, səɪn ə'nɪðər,
 tʌm tɪnt ɪz rɪ:zn ɔ: ðə'grɪðər.
 ən rɔ:rz ut : " wɪl dɪn, 'kʌtɪ'sark !"
 ən ɪn ən 'ɪnstənt ɔ: wəz dʌrk :
 ən 'skɛrslɪ həd hi 'mɑɡɪ 'rʌlt,
 mən ut ðə 'hɛlɪf 'lɪdʒən 'sʌlt.

əz bi:z bɪz ut wɪ 'aɪrɪ fəɪk,
 mən 'plʌndrən hɛrdz ə'sɛl ðər bəɪk ;
 əz ɒpɪn 'pusɪz 'mɔrtəl fɔ:z
 mən, pɒp ! fi stɜrts br'fɔ:r ðər nɔ:z ;
 əz 'ɪgər rɪnz ðə 'mʌrkət'krud,
 wən " kʌtʃ ðə θɪf ! " rɪ'sʌndz ə'lud ;
 sɔ: 'mɑɡɪ rɪnz, ðə 'wʌtfəz 'fɒlɒ,
 wɪ 'mʌni ən ²ɛldrɪtf skrɪx ən 'hɒlɒ.

a:, tʌm ! a:, tʌm ! ðu:l ɡɛt ðaɪ fɛ:rɪn !
 ɪn hɛl ðɛl rɒst ðɪ ləɪk ə 'hɛ:rɪn !
 ɪn vɛn ðaɪ kɛt ə'wɛts ðaɪ 'kʌmən !
 kɛt sɪn wɪl bi ə 'wɛ:fə 'wʌmən !

¹ e: ² ɛldrɪx

Now, do thy speedy utmost, Meg,
And win the key-stane of the brig;
There, at them thou thy tail may toss,
A running stream they dare na cross!
But ere the key-stane she could make,
The fient a tail she had to shake!
For Nannie, far before the rest,
Hard upon noble Maggie prest,
And flew at Tam wi' furious ettle;
But little wist she Maggie's mettle!
Ae spring brought aff her master hale,
But left behind her ain grey tail:
The carlin claught her by the rump,
And left poor Maggie scarce a stump!

Now, wha this tale o' truth shall read,
Ilk man and mother's son, take heed:
Whene'er to drink you are inclin'd,
Or cutty sarks run in your mind,
Think! ye may buy the joys o'er dear:
Remember Tam o' Shanter's mare.

nu:, dɒ: ʔaɪ 'spɪdɪ 'ʌtɪnəst, meg,
 ən wən ʔə 'ki:sten o ʔə brɪg;
 ʔeɪr, ət ʔəm ʔu: ʔaɪ tel me tɒs,
 ə 'ɪmən strɪm ʔe 'dɔ:ɪnə kɹɒs!
 bət eɪr ʔə 'ki:sten fɪ kəd mak,
 ʔə fɪnt ə tel fɪ həd tə fæk!
 fər 'naɪ, fɔ:ɪr brɪfɔ:ɪr ʔə rɛst,
 hɑɪl ə'pɒ nobl 'mɑ:ɪ prɛst,
 ən flu: ət tɑm wɪ 'fjɔ:ɪəs ɛtl;
 bət lɪtl wɑst fɪ 'mɑ:ɪz mɛtl!
 je: sprɪŋ brɒxt af hɜr 'mɛstər hel,
 bət lɛft brɪhɪnt ər eɪn gre: tel:
 ʔə 'kɛrlɪn klɔ:xt ər bɪ ʔə rɑmp,
 ən lɛft pɔ:ɪr 'mɑ:ɪ skɛrs ə stɑmp!

nu:, ¹æɔ: ʔɪs tel o tryθ fəl rɪd,
 ɪlk mæn ən 'mɪðəɪz sɑn, tɑk hɪd:
 mənɪɪr tə drɪŋk dʒi ɑr ɪn'kleɪnd,
 ən 'kɑtɪ sɛɪks rɪn ɪn jər məɪnd,
 θɪŋk! dʒi me baɪ ʔə dʒɔɪz ʌɪr dɪɪr:
 ɪr'mɛmbər tɑm o 'fɑntəɪz mɪɪr.

VIII A. MARRIAGE

SUSAN FERRIER (1782-1854).

CHAPTER XXXIV.

By her spelling, the authoress gives a fair indication of the pronunciation of Mrs Macshake, so that we do not require to note variants to the same extent as in the other extracts.

"An wha thought o' seein ye enow," said she, in a quick gabbling voice; "what's brought you to the toon? are ye come to spend your honest faither's siller, e'er he's weel cauld in his grave, puir man?"

Mr Douglas explained, that it was upon account of his niece's health.

"Health!" repeated she, with a sardonic smile, "it wad mak an ool laugh to hear the wark that's made aboot young fowk's health noo-a-days. I wonder what ye're aw made o'," grasping Mary's arm in her great bony hand—"a when puir feckless windlestraes—ye maun awa to Ingland for yere healths. Set ye up! I wunder what cam o' the lasses i' my time, that bute to bide at hame? And whilk o' ye, I sude like to ken, 'll ere leive to see ninety-sax, like me—Health! he, he!"

Mary, glad of a pretence to indulge the mirth the old lady's manner and appearance had excited, joined most heartily in the laugh.

"Tak aff yere bannet, bairn, an let me see yere face; wha can tell what like ye are wi' that snule o' a thing on yere head." Then after taking an accurate survey of her face, she pushed aside her pelisse—"Weel, it's ae mercy, I see ye hae neither the red heed, nor the muckle cuits o' the Douglasses. I ken nae whnther ye're faither had them or no. I ne'er set een on him: neither him, nor his braw leddie, thought it worth their while to speer after me; but I was at nae loss, by aw accounts."

"You have not asked after any of your Glenfern friends," said Mr Douglas, hoping to touch a more sympathetic chord.

VIII A. MARRIAGE

SUSAN FERRIER (1782–1854).

CHAPTER XXXIV.

“ən ¹ma: ²θox̥t o 'siən jɪ e'nu;.....mæts ²broxt jɪ tə ðə
tun / ə r jɪ kam tə spɛnd jər 'ənəst ³fēðərz 'sɪlər, eɪr hɪz wɪl ¹ka:lɪd
ɪn hɪz gre:v, pø:r mən ?”

.

“hɛlθ!.....ɪt wəd mak ən ul ⁴lax tə hi:r ðə wark ðəts
med ə'but jʌŋ fauks hɛlθ 'nu ə deɪz. ə 'wʌndər wət jɪr ¹a: med
o.....ə mɪn pø:r 'fɛkləs 'wɪndstre:z—jɪ mən ¹ə'wa: tə
'ɪŋlənd fər jər hɛlθs. sɛt jɪ ʌp! ə 'wʌndər wət kam o ðə 'læsəz
ɪ mɑ: tɛɪm, ðət byt tə bəɪd ət hem? ən wɪlk o jɪ, ə syd ləɪk tə
kən, ɪ eɪr li:v tə si: 'nəɪntɪ saks, ləɪk mi:—hɛlθ! he, he!”

.

“tak ʌf jər 'banət, ⁵bern, ən ⁶lɛt mɪ si: jər fɛs: ¹ma: kən
tɛl mət ləɪk jɪ ʌr wɪ ðət snɪl o ə θɪŋ ən jər hɪd.....
wɪl, ɪts jɛ: 'mɛrsɪ ə si: jɪ he ³nɛðər ðə rɛd hɪd, nɔr ðə mʌkl kyts
o ðə 'dʊgləsəz. ə kən ne 'mæðər jər ³fēðər həd ðəm ɔr no: . ʌ
neɪr sɛt ɪn ən ɪm: ³nɛðər hɪm, nɔr ɪz ¹brɑ: 'lɛdɪ, ²θox̥t ɪt wərθ
ðər məɪl tə spɪr 'ɛftər mi:; bət ə wɛz ət ne: lɔs, bɪ ¹a: ə'kunts.”

.

¹o: ²ə ³e: ⁴a: ⁵ɛ ⁶a, ə

"Time eneugh—wull ye let me draw my breath, man?—fowk canna say aw thing at ance.—An ye bute to hae an English wife tu, a Scotch lass wad nae serr ye.—An yere wean, I'se warran', it's ane o' the warld's wonders—it's been unca lang o' cummin—he, he!"

"He has begun life under very melancholy auspices, poor fellow!" said Mr Douglas, in allusion to his father's death.

"An wha's faut was that?—I ne'er heard tell the like o't, to hae the bairn kirsened an' its grandfather deein'!—But fowk are neither born, nor kirsened, nor do they wad or dee as they used to dae—aw thing's changed."

"You must, indeed, have witnessed many changes," observed Mr Douglas, rather at a loss how to utter anything of a conciliatory nature.

"Changes! weel a waat, I sometimes wunder if it's the same waurld, an if it's my ain heed that's upon my shoothers."

"But with these changes, you must also have seen many improvements?" said Mary, in a tone of diffidence.

"Impruvements!" turning sharply round upon her, "what ken ye about impruvements, bairn? A bonny impruvement or ens no, to see tyleyors and sclaters leavin whar I mind Jewks and Yerls.—An that great glowrin new toon there," pointing out of her windows, "whar I used to sit an luck oot at bonny green parks, and see the coos milket, and the bits o' bairnies rowin an' tummlin, an the lasses tramplin i' their tubs.—What see I noo, but stane an lime, an stoor an dirt, an idle cheels, an dinket-oot madams prancin'. Impruvements indeed!"

Mary found she was not likely to advance her uncle's fortune by the judiciousness of her remarks, therefore prudently resolved to hazard no more. Mr Douglas, who was more *au fait* to the prejudices of old age, and who was always amused with her bitter remarks, when they did not touch himself, encouraged her to continue the conversation by some observation on the prevailing manners.

"Mainers!" repeated she, with a contemptuous laugh, "what caw ye mainers noo, for I dinna ken; ilk ane gangs bang in till their neebor's hoose, and bang oot o't as it war a chynge hoose; an as for the maister o't, he's no' o' sae muckle vaalu as the

“təim ¹ə'njux—wəl jɪ ²lɛt mi ³drɑ: mə breθ, mən '—fauk
'kannə se: ³ɑ:θɪŋ ət ⁹ens.—ən jɪ: bɪt tə he: ən 'ɪŋlɪʃ wəɪf tʃ:, ə
skɒtʃ lɑs wəd ne sɜ:r jɪ.—ən jər weɪn, əz 'wærən, ɪts ⁴en o ðə
wɜ:ldz wændərz—ɪts bɪn 'ʌnkə lɑŋ o 'kʌmən—he:, he:!”

“ən ³ɑ:z ³fɑ:t wəz ðət?—ə neɪr hɜ:rd tɛl ðə ləɪk ɒt, tə he:
ðə bɜ:n 'kɪpsənd ən ɪts 'grɑnfədər 'diən!—bət fauk ər ⁵neðər bɜ:n,
nɜ: 'kɪpsənd, nɜ: dʊ ðe wəd ər di: əz ðe ⁶jʊ:zɪd tə de:—³ɑ:θɪŋz
⁷tʃendʒd.”

“tʃendʒəz! 'wɪlə'wat, ə 'sɑmtəɪnz 'wændər ɪf ɪts ðə sem
⁸wɜ:ld, ən ɪf ɪts mə eɪn hɪd ðəts ə'pɒn mə 'fʊðəz.”

“ɪm'prɑvmənts!.....mæt kən jɪ: ə'but ɪm'prɑvmənts,
⁸bɜ:n? ə 'bɒŋɪ ɪm'prɑvmənt ər ɛns nɜ:, tə sɪ: 'təɪljəz ən
'skletərz 'li:vən ³ɑ:ɪr ə məɪnd dʒʊks ən jɜ:lz.—ən ðət gret
'glauərən nju: tʊn ðeɪr.....mɜ: ə ⁶jʊ:zɪd tə sɪt ɪ lək ut ət
'bɒŋɪ grɪn pɑ:ks, ən sɪ: ðə ku:zɪ 'ɪmɪkət, ən ðə bɪts o ⁸bɜ:nɪz
'raʊən ɪ 'tɑmlən, ən ðə 'lɑsəz 'trɑmplən ɪ ðər tɑbz.—mæt sɪ: ə nu:,
bət stɛn ɪ ləɪm, ən stʊr ən dɪrt, ən əɪdl tʃɪlz, ən 'dɪŋkət ut
'mædɛnz 'prɑnsən. ɪm'prɑvmənts ɪdɪd!”

“⁸mɛnərz!.....mæt ³kɑ: jɪ ⁸mɛnərz nu:, fər ɑɪ 'dɪnnə
kən; 'ɪlk⁴en ɡɑnz bɑŋ ɪn tɪl ðər 'nɪbərz hus, ən bɑŋ ut ɒt
əz ɪt wɜ: ə tʃəɪndʒ hus; ən əz fər ðə 'mɛstər ɒt, hɪ:z nɜ: o se

¹ ʌ ² ɑ, ə ³ ʊ: ⁴ jɪn ⁵ e: ⁶ jʊst ⁷ Note English form, see
pp. 200—203 ⁸ ɛ ⁹ jɪns

flunky ahint his chyre. I' my grandfather's time, as I hae heard him tell, ilka maister o' a faamily had his ain sate in his ane hoose aye, an sat wi' his hat on his heed afore the best o' the land, an had his ain dish, an was aye helpit first, an keepit up his owthority as a man sude dae. Paurents war paurents then—bairns dardna set up their gabs afore them than as they dae noo. They ne'er presumed to say their heeds war their ain i' thae days—wife an servants—reteeners an' childer, aw trummelt i' the presence o' their heed."

Here a long pinch of snuff caused a pause in the old lady's harangue; but after having duly wiped her nose with her coloured handkerchief, and shook off all the particles that might be presumed to have lodged upon her cardinal, she resumed—

"An nae word o' any o' your sisters gawn to get husbands yet? They tell me they're but coorse lasses; an' wha'll tak ill-farred tocherless queans, when there's walth o' bonny faces an lang purses i' the market—he, he!" Then resuming her scrutiny of Mary—"An' I'se warren ye'll be lucken for an English sweetheart tae; that'll be what's takin' ye awa to England."

"On the contrary," said Mr Douglas, seeing Mary was too much frightened to answer for herself, "on the contrary, Mary declares she will never marry any but a true Highlander; one who wears the dirk and plaid, and has the second-sight. And the nuptials are to be celebrated with all the pomp of feudal times; with bagpipes, and bonfires, and gatherings of clans, and roasted sheep, and barrels of whisky, and——"

"Weel a wat an' she's i' the right there," interrupted Mrs Macshake, with more complacency than she had yet shown. "They may caw them what they like, but there's nae waddins noo. Wha's the better o' them but innkeepers and chise-drivers? I wud nae count mysel married i' the hiddlins way they gang about it noo."

"I daresay you remember these things done in a very different style?" said Mr Douglas.

"I dinna mind them when they war at the best; but I hae heard my mither tell what a bonny ploy was at her waddin. I canna tell ye hoo mony was at her waddin. I canna tell ye hoo mony was at it; mair nor the room wad haud, ye may be

makl 'va:ljə əz ðə 'flaŋkɪ ə'hɪnt hɪz tʃəɪr. ɪ mə 'ɡrɑnfedðərz təɪm,
əz ə he hərd ɪn tɛl, 'ɪlkə 'mestər o ə 'faɪmlɪ həd ɪz eɪn set ɪn ɪz
eɪn hus əɪ, ən sat wɪ hɪz hat ən ɪz hɪd ə'fɔr ðə bɛst o ðə ¹lanʔ,
ən həd ɪz eɪn dɪf, ən wəz əɪ 'hɛlpət fɪrst, ən 'kɪpət ʌp hɪz
ʌu'θɔɪntɪ əz ə mæn syd de:. 'pɑ:rənts wər 'pɑ:rənts ðɛn—²bernz
³da:rdnə sɛt ʌp ðər ɡabz ə'fɔr ðəm ðæn əz ðe de: nu:. ðe neɪr
prɪ'sʌmt tə se: ðər hɪdz wər ðər eɪn ɪ ðe: deɪz—wəɪf ən 'sɛrvənz
—rɪ'tɪnərz ən tʃɪldər, ³ɑ: trɑmlt ɪ ðə 'prɛzənz o ðər hɪd."

.

"ən ne: wɔrd o 'ɛnɪ o jər 'sɪstərz ³ɡaɪn tə ɡɛt 'hɑzbəndz jɛt?
ðe tɛl mɪ ðər bət kʌrs 'lɑsəz; ən ³maɪl tak ³ɪ'fɑɪnd 'tɔxərləs
kwɪnz, mæn ðərz wəlθ o 'bɔnɪ 'fɛsəz ən lɑŋ 'pɑrsəz ɪ ðə 'mɛrkət—
he:, he: !.....ən əz 'wərən jɪl bɪ 'lɑkən fər ən 'ɪŋlɪʃ 'swɪðərt
te:; ðɑtɪ bɪ mɑts 'təkən jɪ ³ə'wɑ: tə 'ɪŋlənd."

.

"wɪl ə'wɑt ən fɪz ɪ ðə rɪxt ðeɪr,.....ðe me ³kɑ: ðəm
mɑt ðe ləɪk, bət ðərz ne: 'wɑdənz nu:. ³maɪz ðə 'bɛtər o
ðəm bət 'ɪnkɪpərz ənd 'tʃəɪs'draɪvərz? ə 'wɑdnə kʌnt mə'sɛl
²mɛrɪt ɪ ðə 'hɪdlɪnz ⁴wɛ: ðe ɡaŋ ə'but ɪt nu:."

.

"ə 'dɪnnə məɪnd ðəm mæn ðe wər ət ðə bɛst; bət ə he hərd
mə 'mɪðər tɛl mət ə 'bɔnɪ pləɪ wəz ət hər 'wɑdən. ə 'kannə tɛl
jɪ hu 'mɔnɪ wəz ət hər 'wɑdən. ə 'kannə tɛl jɪ hu 'mɔnɪ wəz ət
ɪt; meɪr nər ðə rum wəd ¹hɑd, jɪ me bɪ fɛ:r, fər 'ɪvrɪ rɪ'lefn ən

sure, for every relation an' freend o' baith sides war there, as well they sude; an' aw in full dress; the leddies in their hoops round them, an' some o' them had suttin up aw night till hae their heads drest, for they hadna thae pooket-like taps ye hae noo," looking with contempt at Mary's Grecian contour. "An' the bride's goon was aw shewed ow'r wi' favours, frae the tap doon to the tail, an' aw roond the neck, an' aboot the sleeves; and, as soon as the ceremony was ow'r, ilk ane ran till her an' rugget an' rave at her for the favours, till they hardly left the claise upon her back. Than they did nae run awa as they dae noo, but sax an' thretty o' them sat doon till a graund denner, and there was a ball at night, an' ilka night till Sabbath cam roond; an' than the bride an' the bridegroom drest in their waddin suits, and aw their freends in theirs, walkit in procession till the kirk. An' was nae that something like a waddin? It was worth while to be married i' thae days—he, he!"

Mr Douglas, who was now rather tired of the old lady's reminiscences, availed himself of the opportunity of a fresh pinch, to rise and take leave.

"Oo, what's takin ye awa, Archie, in sic a hurry? Sit doon there," laying her hand upon his arm, "an' rest ye, an' tak a glass o' wine, an' a bit breed; or may be," turning to Mary, "ye wad rather hae a drap broth to warm ye. What gars ye luck sae blae, bairn? I'm sure it's no cauld; but ye're juste like the lave: ye gang aw skiltin aboot the streets half naked, an' than ye maun sit an' birsle yoursels afore the fire at hame."

She had now shuffled along to the further end of the room, and opening a press, took out wine, and a plateful of various-shaped articles of bread, which she handed to Mary.

"Hae, bairn, take a cookie, tak it up—what are you fear'd for? It'll no bite. Here's t'ye, Glenfern, an' your wife, an' your wean, puir tead, it's no had a very chaney ootset weel a wat."

The wine being drank, and the cookies discussed, Mr Douglas made another attempt to withdraw, but in vain.

"Canna ye sit still a wee, man, an' let me spear after my auld freens at Glenfern. Hoo's Grizzy, an' Jacky, and Nicky?—aye workin awa at the pills an' the dregs—he, he! I ne'er

frind o beθ sǣldz wær ðe:r, æz wil ðe syd; ən ¹a: ɪn fæl dres; ðə
 ˈledɪz ɪn ðær hups rund ðəm, ən sam o ðəm həd sɑtɪn ap ¹a: nɪxt
 tɪl he: ðær hɪdʒ drest, fər ðe ˈhædnə ðe: ˈpukətləɪk taps ʃɪ he:
 nu:.....ən ðə bræɪdz ɡʊn wəz ¹a: ʃu:d aʊr wɪ fe:vərz,
 fre ðə tap dʌn tə ðə tel, ən ¹a: rund ðə nek, ən əˈbʊt ðə sli:vz;
 ən, æz syn æz ðə ˈsɛrəmənɪ wəz aʊr, ɪlk ⁵en rən tɪl ər ən ˈræɡət ən
 re:v ət ər fər ðə ˈfe:vərz, tɪl ðe ˈhɑrdlɪ leɪt ðə kle:z əˈpən ər bæk.
 ðan ðe ˈdɪdnə rɪn ¹əˈwa: æz ðe de: nu:, bət saks ən ˈθrɛtɪ o ðəm
 sɑt dʌn tɪl ə ɡrænd ˈdenər, ən ðær wəz ə ¹bɑ:l ət nɪxt, ən ˈɪlkə
 nɪxt tɪl ¹sa:bəθ kɑm rund; ən ðan ðə bræɪd ən ðə bræɪdˈɡrɪn
 drest ɪn ðær ˈwɑdnən syts, ən ¹a: ðær frɪndz ɪn ðe:rz, ¹wɑ:kət ɪn
 prəˈseʃn tɪl ðə kɪrk. ən ˈwəznə ðæt ˈsɑmθɪŋ ləɪk ə ˈwɑdnən? ɪt
 wəz wærθ məɪl tə bi ³merɪt ɪ ðe: de:z—he:, he:!”

.

“u:, mɑts ˈtəkən ʃɪ ¹əˈwa:, ˈertʃlɪ ɪn sɪk ə ˈhær? sɪt dʌn
 ðe:r.....ən rɛst ʃɪ, ən tak ə ɡles o wəɪn, ən ə bɪt brɪd;
 ər ˈmeɪbi,.....ʃɪ wəd ²reðər he ə drɑp brəθ tə wɑrm ʃɪ.
 mɑt ɡærz ʃɪ læk se ble:, ³bern? əm ʃɔ:r ɪts no: ¹kɑ:ld; bət ʃɪr
 dʒɪst ləɪk ðə le:v: ʃɪ ɡær ¹a: ˈskɪltən əˈbʊt ðə strɪts ¹ha:f ˈnɑ:kət,
 ən ðan ʃɪ mən sɪt ɪn bɪrsl jərˈsɛlz əˈfɔ:r ðə ⁴fær ət hem.”

.

“he:, ³bern, tak ə ˈkʊkɪ, tak ɪt ap—mɑt ər ʃɪ fɪrt fər? ɪtl
 no: bæɪt. hɪ:rz tʃɪ, ɡlənˈfɛrn, ən jər wəɪf, ən jər we:n, pɔ:r tɛd,
 ɪts no: həd ə ˈvɛrə ˈtʃɑnsɪ ˈʊtsɛt ˈwɪləˈwɑt.”

.

“ˈkɑnnə ʃɪ sɪt stɪl ə wɪ:, mən, ən let mɪ spɪr ˈɛftər mə ¹a:ld
 frɪnz ət ɡlənˈfɛrn. hu:z ˈɡrɪzɪ, ən ˈdʒɑkɪ, ən ˈnɪkɪ? əɪ ˈwɑrkən
¹əˈwa: ət ðə pɪlz ən ðə drægz—he:, he: ¹a: ne:r ˈswalət ə pɪl, nər

¹o: ²e: ³ɛ ⁴əɪ ⁵jɪn

swallowed a pill, nor gied a doit for drogs aw my days, an' see an ony of them'll rin a race wi' me whan they're naur five score."

Mr Douglas here paid her some compliments upon her appearance, which were pretty graciously received; and added that he was the bearer of a letter from his aunt Grizzy, which he would send along with a roebuck and brace of moor-game.

"Gin your roebuck's nae better than your last, atweel it's no worth the sendin'. Poor dry fisinless dirt, no worth the chowing; weel a wat, I begrudged my teeth on't. Your muir-fowl was na that ill, but they're no worth the carryin; they're dong cheap i' the market enoo, so it's nae great compliment. Gin ye had brought me a leg o' gude mutton, or a cauler saymont, there would hae been some sense in't; but ye're ane o' the fowk that'll ne'er harry yoursel wi' your presents; it's but the pickle poother they cost you, an' I'se warran ye're thinkin mair o' your ain diversion than o' my stamick, when ye're at the shootin' o' them, puir beasts."

Mr Douglas had borne the various indignities levelled against himself and his family with a philosophy that had no parallel in his life before; but to this attack upon his game, he was not proof. His colour rose, his eyes flashed fire, and something resembling an oath burst from his lips, as he strode indignantly towards the door.

His friend, however, was too nimble for him. She stepped before him, and, breaking into a discordant laugh, as she patted him on the back, "So I see ye're just the auld man, Archie,—aye ready to tak the strums, an' ye dinna get a' thing ye're ain wye. Mony a time I had to fleech ye oot o' the dorts whan ye was a callant. Div ye mind hoo ye was affronted because I set ye doon to a cauld pigeon-pie, and a tanker o' tippenny, ae night to ye're fowerhoors, afore some leddies—he, he, he! Weel a wat, ye're wife maun hae her ain adoos to manage ye, for ye're a cumstairy chield, Archie."

Mr Douglas still looked as if he was irresolute whether to laugh or be angry.

"Come, come, sit ye doon there till I speak to this bairn," said she, as she pulled Mary into an adjoining bedchamber,

gɪ:d ə dəɪt fər drɔgz ¹a: mə de:z, ən si: ən 'əʊɪ o ðəm | rɪn ə res
wɪ mi mən ðe:r nɑ:r fɑ:r skɔ:r."

.

"gɪn jər 'rɒbaks ne: 'bɛstər ðən jər lɑst, ət'wɪl ɪts nɔ: wɑrθ
ðə 'sɛndən. pø:r drɔɪ 'fɪsənləs dɪrt, nɔ: wɑrθ ðə 'tʃaʊən; 'wɪlə'wɑt,
ə brɪgrɑdʒt mə tɪθ ənt. jər 'mɔ:rful wəz ne ðæt ɪl, bət ðer nɔ:
wɑrθ ðə 'kerɪən; ðer dɔŋ tʃɪp ɪ ðə 'mɑrkət e'nu:, so ɪts ne: grɛt
'kɒmplɪmənt. gɪn jɪ həd brɔxt mɪ ə lɛg o gɪd mɑtn, ər o 'kælər
¹sɑ:mənt, ðər wəd he bɪn sɑm sɛns ɪnt; bət jɪ:r ³en o ðə fɑuk
ðət | ne:r ²herɪ jər'sɛl wɪ jər 'prɛzənts; ɪts bɑt ðə pɪkl 'puðər ðe
kɔst jɪ, ən əz 'wɑrən jɪr 'θɪŋkən me:r o jər eɪn drɪ'vɜ:fn ðən o mɑɪ
'stɑmɪk, mən jɪr ət ðə 'fɪtən o ðəm, pø:r bɪsts."

.

"so ə si: jɪr dʒɪst ðə ¹a:ɪlɪd mɑn, 'ɛrtʃɪ,—əɪ 'rɛdɪ tə tɑk ðə
strɑnz, ən jɪ 'dɪnə gɛt ¹a: θɪŋ jər eɪn wəɪ. 'mɒnɪ ə təɪn ə həd
tə flɪtʃ jɪ ut o ðə dɔrts mən jɪ wəz ə 'kælənt. dɪv jɪ məɪnɪd hu:
jɪ wəz ə'frɑntət br'kɑ:z ə sɛt jɪ dʌn tə ə ¹kɑ:ɪlɪd 'pɪdʒən'pɑɪ, ən ə
'tɑŋkər o 'tɪpɪ, je: nɪxt tə jər 'fɑurɪz, ə'fɔ:r sɑm 'lɛdɪz—heɪ,
heɪ, heɪ! 'wɪlə'wɑt, jər wəɪf mɑn heɪ hɜr eɪn ə'dɔ:z tə 'mɑnɪdʒ jɪ,
fər jɪr ə kɑm'steɪn tʃɪl, 'ɛrtʃɪ."

.

"kɑm, kɑm, sɪt jɪ dʌn ðe:r tɪl ə spɪk tə ðɪs ²bern".....

¹ ɔ: ² ɛ ³ jɪn

which wore the same aspect of chilly neatness as the one they had quitted. Then pulling a huge bunch of keys from her pocket, she opened a drawer, out of which she took a pair of diamond ear-rings. "Hae, bairn," said she, as she stuffed them into Mary's hand; "they belanged to your faither's grandmother. She was a gude woman, an' had four-an'-twenty sons and dochters, an' I wiss ye nae war fortin than just to hae as mony. But mind ye," with a shake of her bony finger, "they maun a' be Scots. Gin I thought ye wad mairry ony pock-puddin', fient haed wad ye hae gotten frae me. Noo haud ye're tongue, and dinna deive me wi' thanks," almost pushing her into the parlour again; "an' sin ye're gawn awa' the morn, I'll see nae mair o' ye enoo; so fare ye weel. But, Archie, ye maun come an' tak your breakfast wi' me. I hae muckle to say to you; but ye maunna be sae hard upon my baps as ye used to be," with a facetious grin to her mollified favourite, as they shook hands and parted.

“he:, ¹bern,.....ðe br’lant tæ jær ‘feðærz ‘grammðær.
 fi wæz æ gyd ‘wamæn, æn hæd flaur ɲ ‘twɪntɪ sanz æn ‘dɒxtærz, æn
 æ wɪs jɪ ne: ²wær ‘færtɪn ðæn dʒyst tæ he: æz ‘monɪ. bæt mein
 jɪ,.....ðe man ²a: bi skəts. gɪn æ θɒxt jɪ wəd ¹merɪ
 ‘onɪ ‘pɒk’pɑdɪn, ³fɪnt hed wəd jɪ he gətn fre mi:. nu: hæd jær
 tʌŋ, æn ‘dɪnnə di:v mɪ wɪ θaŋks, æn sɪn jɪr ²gɑ:n ²ə’wɑ: ðə mɔrn,
 əl si: ne meɪr o jɪ e’nu:; so feɪr jɪ wil. bæt, ‘ertʃlɪ jɪ mæn kʌm
 æn tak jær ‘brʌkfæst wɪ mi. æ he mʌkl tæ se: tæ jɪ; bæt jɪ ‘mannə
 bi se hard ə’pən mə bʌps æz jɪ ⁴jʊ:zd tæ bi.”

¹ɛ ²ʊ: ³i ⁴jʊst

IX A. THE COTTER'S SATURDAY NIGHT

ROBERT BURNS.

November chill blaws loud wi' angry sigh ;
 The short'ning winter-day is near a close ;
 The miry beasts retreating frae the pleugh ;
 The black'ning trains o' craws to their repose :
 The toil-worn Cotter frae his labor goes—
 This night his weekly toil is at an end,
 Collects his spades, his mattocks, and his hoes,
 Hoping the morn in ease and rest to spend,
 And weary, o'er the moor his course does hameward bend.

At length his lonely cot appears in view,
 Beneath the shelter of an aged tree ;
 Th' expectant wee-things, toddlin, stacher through
 To meet their dad, wi' flichterin' noise an' glee.
 His wee bit ingle, blinkin bonilie,
 His clean hearth-stane, his thrifty wifie's smile,
 The lisping infant, prattling on his knee,
 Does a' his weary kiaugh and care beguile,
 And makes him quite forget his labor and his toil.

Belyve, the elder bairns come drapping in,
 At service out, amang the farmers roun',
 Some ca' the pleugh, some herd, some tentie rin
 A cannie errand to a neebor town :
 Their eldest hope, their Jenny, woman grown,
 In youthfu' bloom, love sparkling in her e'e,
 Comes hame ; perhaps, to show a braw new gown,
 Or deposite her sair-won penny-fee,
 To help her parents dear, if they in hardship be.

IX A. THE COTTER'S SATURDAY NIGHT

ROBERT BURNS.

nə'vembər tʃl ¹bla:z lʌd wɪ ˈɑŋrɪ ²sʌx ;
 ðə ³fɔrtənən ˈwɪntərˈde: ɪz nɪr ə klə:z ;
 ðə ˈmænɪ ⁵bɪsts rɪˈtrɪtən frɪ ðə ²plʌx ;
 ðə ˈblaknən trenz o ¹kra:z tə ðər rɪˈpə:z :
 ðə ˈtəɪl³wɔrn ˈkətər frɪ hɪz ˈlebər go:z—
 ðɪs nɪxt hɪz ˈwɪklɪ məɪl ɪz ət ən ɛnd,
 kəˈlɛks hɪz spɑ:dz, hɪz ˈmætəks, ən ɪz ho:z,
 ˈhaupən ðə ³mɔrn ɪn ɪ:z ən rɛst tə spɛnd,
 ən ˈwɪrɪ, aʊr ðə mɔ:r hɪz kʊrs dɔz ˈhemwɔrd bɛnd.

ət lɛnθ hɪz ˈlɒnlɪ kət əˈpɪ:rz ɪn vju:,
 brɪniθ ðə ˈfɛltər əv ən ˈɛdʒəd tri: ;
 ðə ɪkˈspɛktənt ˈwi:θɪŋz, ³tɒdlən, ˈstaxər θru:
 tə mɪt ðər dɑd, wɪ ˈflɪxtrən ⁶nəɪz ən gli:.
 hɪz wi: bɪt ɪŋl, ˈblɪŋkən ³bɒnɪlɪ,
 hɪz klɪn hɛrəˈstɛn, hɪz ˈθɪrftɪ ˈwəɪfɪz sməɪl,
 ðə ˈlɪspən ˈɪnfən, ˈpratlən ən ɪz kni:,
 dɔz ¹ɑ: hɪz ˈwɪrɪ kja:ɪx ən keɪr brˈgəɪl,
 ən mɑks hɪm kwəɪt fərˈɡɛt hɪz ˈlebər ən hɪz təɪl.

brlaɪv, ðə ¹ɑ:ldər ⁷bɛrnz kɑm ˈdrapən ɪn,
 ət ˈsɜrvɪs ut, əˈmɑŋ ðə ⁷fɛrmərz ru:n,
 sɑm ¹kɑ: ðə ²plʌx, sɑm hɛrd, sɑm ˈtɛntɪ ru:n
 ə ˈkɑnɪ sˈɪrænd tə ə ˈnɪbər tu:n :
 ðər ˈɛldəst haup, ðər ˈdʒɛnɪ, ˈwɑmən graun,
 ɪn ˈjyθə bɪm, lɑv ˈspɑrkɪlən ɪn hɛr ɪ:,
 kɑɪnz hɛm ; pərˈhɑps, tə fo: ə ¹brɑ: nju: gu:n,
 ɔr ˈdɪpəzɪt hɛr ˈse:rˈwɑn ˈpɛnˈfɪ:,
 tə hɛlp hɛr ˈpɛrənts dɪr, ɪf ðe: ɪn ˈhɑrdʃɪp bɪ:.

¹ ʊ: ² ʌ ³ ɔ ⁴ əɪ ⁵ e ⁶ oɪ ⁷ ɛ ⁸ e:

With joy unfeign'd brothers and sisters meet,
And each for other's weelfare kindly spiers:
The social hours, swift-winged, unnotic'd fleet;
Each tells the uncas that he sees or hears,
The parents partial eye their hopeful years;
Anticipation forward points the view;
The mother, wi' her needle and her shears,
Gars auld claes look anaist as weel's the new;
The father mixes a' wi' adinonition due.

Their master's and their mistress's command,
The younkers a' are warned to obey;
And mind their labors wi' an eydent hand,
An' ne'er, tho' out o' sight, to jauk or play:
"And O! be sure to fear the Lord alway,
And mind your duty, duly, morn and night;
Lest in temptation's path ye gang astray,
Implore His counsel and assisting might.
They never sought in vain that sought the Lord aright."

But hark! a rap comes gently to the door;
Jenny, wha kens the meaning o' the same,
Tells how a neebor lad came o'er the moor,
To do some errands, and convoy her hame.
The wily mother sees the conscious flame
Sparkle in Jenny's e'e, and flush her cheek;
With heart-struck anxious care, enquires his name,
While Jenny hafflins is afraid to speak;
Weel pleased the mother hears its nae wild, worthless rake.

With kindly welcome Jenny brings him ben;
A strappin' youth; he takes the mother's eye:
Blithe Jenny sees the visit's no ill taen;
The father cracks of horses, pleughs, and kye:
The youngster's artless heart o'erflows wi' joy,

wɪ ¹dʒəɪ ʌn'feɪnd 'brɪðərz ən 'sɪstərz mɪt,
 ən ɪtʃ fər 'ɪðərz 'wɪlfər kəɪndlɪ spiərz :
 ðə 'soʃəl ʌrɪz, swɪft'wɪʃl, ʌn'nætɪst flɪt ;
 ɪtʃ tɛlz ðə 'ʌŋkəz ðæt hɪ si:z ər hi:rz.
 ðə 'perənts 'pɑ:fəl aɪ ðər 'hʌmpfəl i:rz ;
 ʌntɪs'pɛfən 'fɔrwɔrd pɔɪnts ðə vju:.
 ðə 'mɪðər, wɪ hər nɪdl ən hər fɪ:rz,
 ɡɑ:rz ²aɪld kle:z lʃuk ə'mest əz wɪlz ðə nju: ;
 ðə ³feðər 'ɪŋksəz ²a: wɪ ʌdmoʊnɪfən dju:.

ðər 'mestərz ən ðər 'mɪstrəsəz ⁴kə'mand,
 ðə 'ʒʌŋkərz ²a: ər 'wɔrnət tə oʊbe: ;
 ən məɪnd ðər 'leɪərz wɪ ən 'əɪdənt ⁴hand,
 ən neɪr, θo ut o sɪxt, tə ²dʒɑ:k ər ple: :
 "ən ɔ: ! bɪ fɔ:r tə fɪr də lɔɪrd ʌ'weɪ,
 ən məɪnd jər 'dʒʊtɪ, 'dʒʊlɪ, ⁵mɔrn ən nɪxt ;
 læst ɪn tɛm'tɛfənz peθ ʃi ɡʌŋ ə'streɪ,
 ɪm'plɔɪr hɪz 'kʌnsəl ən ə'sɪstən nɪxt :
 ðe: 'nɪvər ⁵sɔxt ɪn vɛm ðæt ⁵sɔxt ðə lɔɪrd ə'ɪxt."

bət hɑ:k ! ə rəp kəmz 'dʒɛntlɪ tə ðə ⁶dɔɪr :
 'dʒɛnɪ, ²ʌɑ: kɛnz ðə 'mɪnən o ðə sem,
 tɛlz hu ə 'nɪbər ⁴lɑd kəm ʌʊr ðə ⁶mɔɪr,
 tə dɔ: sʌm ⁷i:ɹændz, ən ⁸kən'vəɪ hər hem.
 ðə 'wæɪli 'mɪðər si:z ðə ⁹kənʃəs flem
 spɑ:kɪ ɪn 'dʒɛnɪz i:, ən flʌʃ hər tʃɪk ;
 wɪ 'hɜrtstræk 'ʌŋʃəs keɪr, ¹⁰ɪn'kwɔɪz hɪz nem,
 ʌɪl 'dʒɛnɪ 'hʌʃɪnz ɪz ə'fred tə spɪk :
 wɪl plɪ:zd də 'mɪðər hɪ:rz ɪts neɪ wæɪld, 'wɑrθləs rek.

wɪ 'kəɪndlɪ 'wɛlkəm 'dʒɛnɪ brɪŋz hɪm bɛn ;
 ə 'strʌpən ʃyθ ; hɪ taks ðə 'mɪðərz aɪ ;
 blæɪθ 'dʒɛnɪ si:z ðə 'vɪ:zɪts nɔ: ɪl ten :
 ðə ³feðər kraks o 'hɜrsəz, ¹¹plʃʊks, ən kɑɪ :
 ðə 'ʒʌŋstərz 'ɛrtləs hɜrt ʌʊr'flɔɪz wɪ ¹²dʒəɪ,

¹ ɔɪ ² ɔ: ³ e: ⁴ a: ⁵ ɔ ⁶ door, moor are possible 18th century rhymes ⁷ e ⁸ kən'vəɪ ⁹ o ¹⁰ əɪ ¹¹ ʌ ¹² all the rhymes in ɔɪ, aɪ, might be pronounced with ʌɪ, see Ph. §§ 200, 205.

But blate and laithfu', scarce can weel behave;
The mother, wi' a woman's wiles, can spy
What makes the youth sae bashfu' and sae grave;
Weel-pleas'd to think her bairn's respected like the lave.

.

But now the supper crowns their simple board,
The halesome parritch, chief o' Scotia's food;
The soupe their only hawkie does afford,
That 'yont the hallan snugly chows her cood:
The dame brings forth in complimental mood,
To grace the lad, her weel-hain'd kebbuck, fell,
And aft he's prest, and aft he ca's it guid;
The frugal wife, garrulous, will tell
How 'twas a towmond auld, sin' lint was i' the bell.

The chearf' sup' done, wi' serious face,
They round the ingle form a circle wide;
The sire turns o'er, wi' patriarchal grace,
The big ha'-Bible, ance his father's pride:
His bonnet rev'rently is laid aside,
His lyart haffets wearing thin an' bare;
Those strains that once did sweet in Zion glide,
He wales a portion with judicious care;
And "Let us worship God!" he says, with solemn air.

bæt blet ən 'leðfə, skers kən wil br'he:v ;
ðə 'miðər, wɪ ə 'wamənz wəɪlz, kən spɑː
mæt maks ðə jʏθ se 'bæsfə ən se gre:v ;
wil'plɪst tə θɪŋk hər ¹bernz rɪ'spɛkət ləɪk ðə le:v.

bæt nu: ðə 'sɪpər kruuz ðər sɪmpl bœrd,
ðə 'helsəm 'pærɪf, tʃɪf o 'skɒfəz fɪd ;
ðə sʊp dər 'ɒnlɪ ²'hɑ:kɪ dɒz ə'fɔːrɪd,
dæt jənt ðə 'hælən 'snæŋlɪ tʃaʊz hər kyd :
ðə dem brɪŋz fɒrθ ɪn kəmplɪ'mentəl myd,
tə gres ðə lad, hər 'wɪlhe:nd 'keɪbək, fɛl,
ən aft hɪz prest, ən aft hɪ ²ka:z ɪt gɪd ;
ðə 'frʊgəl 'wəɪfɪ, 'gærələs, wɪl tɛl
hu: twəz ə 'taʊmænd ²a:ld, sɪn lɪnt wəz ɪ ðə bɛl.

ðə 'tʃi:rfe 'sɪpər dɪn, wɪ 'sɪ:rɪəs fes,
ðe rund ðə ɪŋl fərm ə sɪrkl wəɪd ;
ðə sɑːr tærnz 'dʌr, wɪ petrɪ'ɑːrkl gres,
ðə bɪg ²hɑ: ³bærbl, ⁴ens hɪz ⁵feðərz prəɪd :
hɪz 'bənət 'rɛvrəntlɪ ɪz leɪd ə'səɪd,
hɪz 'lærət 'hæfəts 'wɪ:rən θɪn ən beɪr ;
ðo:z strenz ðət ⁴ens dɪd swɪt ɪn 'zærən gləɪd,
hɪ welz ə 'pɒrfən wɪ dʒʊ'dɪfəs keɪr ;
ænd "lɛt ʌs 'wɑːfɪp ɡɒd !" hɪ sɛz, wɪθ 'sələm ɛɪr.

¹ ɛ ² ʊ: ³ əɪ ⁴ jɪns ⁵ e:

X A. THE RESURRECTIONERS

LIFE OF MANSIE WAUCH.

DAVID M. MOIR ("DELTA") (1798-1851).

CHAPTER X.

Then up and spak the red-headed laddie: "It's no fair; anither should hae come by this time. I wad rin awa hame, only I am frighted to gang out my lane. Do ye think the doup of that candle wad carry i' my cap?"

"Na, na, lad; we maun bide here, as we are here now. Leave me alane? Lord safe us! and the yett lockit, and the bethrel sleeping with the key in his breek pouches! We canna win out now though we would," answered I, trying to look brave, though half frightened out of my seven senses: "Sit down, sit down; I've baith whisky and porter wi' me. Hae, man, there's a cawker to keep your heart warm; and set down that bottle," quoth I, wiping the sawdust affin't with my hand, "to get a toast; I'se warrant it for Deacon Jaffrey's best brown stout."

The wind blew higher, and like a hurricane: the rain began to fall in perfect spouts; the auld kirk rumbled and rowed, and made a sad sougning; and the branches of the bourtree behind the house, where auld Cockburn that cut his throat was buried, creaked and crazed in a frightful manner; but as to the roaring of the troubled waters, and the bumming in the lun-head, they were past all power of description. To make bad worse, just in the heart of the brattle, the grating sound of the yett turning on its rusty hinges was but too plainly heard. What was to be done? I thought of our both running away; and then of our locking ourselves in, and firing through the door; but who was to pull the trigger?

Gudeness watch over us! I tremble yet when I think on it. We were perfectly between the de'il and the deep sea—either to stand still and fire our gun, or run and be shot at. It was really a hang choice. As I stood swithering and shaking, the laddie flew to the door, and, thraving round the key, clapped

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ðan ʌp ən spak ðə ¹rɛd²hedlɛt ʾladi: "ʔts nɔ: fe:r; ə'mðər
³fud he kam bi ðis tɔim. ə wəd rin ⁴ə'wa: hem, ʾonli əm ʾfrɪxtɛt
 tə ɡaŋ ut mə len. dʒi θɪŋk də daup o ðat ⁵kanɔl wəd ⁶kerɪ l mə
 kɛp?"

"na:, na:, ⁵lad; wi mən bɔid hi:r, əz wi ər hi:r nu:. li:v mi:
 ə'len? lɔ:rd sef əs! ən ðə jɛt ʾləkɛt, ən ðə ʾbɛθrəl ʾslipən wɪ ðə
⁷ki: ɪn ɪz bri:k ʾputfəz! wi ʾkanmə ⁸wɪn ut nu: θo wi wad,"
 ʾansɛrt aɪ, ʾtraɪən tə luk bre:v, θo ⁴hæ:f frɪxtɛnt ut o mə ⁹sivn
 ʾsensɔz: "sɪt dun, sɪt dun; əv beθ ʾmaskɪ ən ʾpɔrtər wɪ mɪ. he:,
 man, ðe:rz ə ⁴kɑ:kər tə kip jər hɛrt wɜ:m; ən sɛt dun ðat bɔtl,"
 kwo aɪ, ʾwɔipən ðə ⁴sɑ:dast afnt wɪ mə ⁵hand, "tə ɡɛt ə tɔst; əz
 ʾwærənt ɪt fər ⁷dikən ʾdʒafrez bɛst brun stut."

.

ʾgydnəs watf ʌr əs! ə trɪnl jɛt wən ə θɪŋk ɔnt. wi wər
 ʾpɛrfɪklɪ brɪtwɪn ðə dil ən ðə dip si:—¹⁰eðər tə ⁵stand stɪl ən ⁷fær
¹¹ur ɡan, ər rin ən bi fɔt at. ɪt wəz ʾre:lɪ ə haŋ tʃəis. əz ə stɪd
 ʾswɪðrən ən ʾfakən, ðə ʾladi flu: tə ðə dɔ:r, ən, ⁴θraən rund ðə ⁷ki:,

¹i, ə ²i ³sad ⁴ɔ: ⁵ɑ: ⁶ɛ ⁷əi ⁸ʌ ⁹e ¹⁰e: ¹¹wər,
 wɪr, wɜr

his back to it. Oh ! how I looked at him, as he stood for a gliff, like a magpie hearkening with his lug cocked up, or rather like a terrier watching a rotten. "They're coming ! they're coming !" he cried out : "cock the piece, ye sumph" ; while the red hair rose up from his pow like feathers ; "they're coming, I hear them tramping on the gravel !" Out he stretched his arms against the wall, and brizzed his back against the door like mad ; as if he had been Samson pushing over the pillars in the house of Dagon. "For the Lord's sake, prime the gun," he cried out, "or our throats will be cut frae lug to lug before we can cry Jack Robison ! See that there's priming in the pan."

I did the best I could ; but my whole strength could hardly lift up the piece, which waggled to and fro like a cock's tail on a rainy day ; my knees knocked against one another, and though I was resigned to die—I trust I was resigned to die—'od, but it was a frightful thing to be out of one's bed, and to be murdered in an old session-house, at the dead hour of night, by unearthly resurrection men, or rather let me call them deevils incarnate, wrapt up in dreadnoughts, with blacked faces, pistols, big sticks, and other deadly weapons.

A snuff-snuffing was heard ; and, through below the door, I saw a pair of glancing black een. 'Od, but my heart nearly louped off the bit—a snuff, and a gur-gurring, and over all the plain tramp of a man's heavy tackets and cuddy-heels among the gravel. Then came a great slap like thunder on the wall ; and the laddie, quitting his grip, fell down, crying, "Fire, fire !—murder ! holy murder !"

"Wha's there ?" growled a deep rough voice ; "open,—I'm a freend."

I tried to speak, but could not ; something like a halfpenny roll was sticking in my throat, so I tried to cough it up, but it would not come. "Gie the pass-word then," said the laddie, staring as if his eyes would loup out ; "gie the password !"

First came a loud whistle, and then "Copmahagen," answered the voice. Oh ! what a relief ! The laddie started up, like one crazy with joy. "Ou ! ou !" cried he, thraving round the key, and rubbing his hands ; "by jingo, it's the bethrel—it's the bethrel—it's auld Isaac himsell."

klapt iz bak tē it. o: ! hu: ə ʔjukət ət ɪm, əz i styd fər ə glɪf, ləik
ə ʔmagpaɪ ʔharkuən wɪ hɪz lag kəkt ap, ər 1'reðər ləik ə ʔtəriər
ʔwatfən ə rətn. “ðer ʔkamən ! ðer ʔkamən !” hi kraɪt ut ; “kək ðə
pis, jɪ samf” ; wəil ðə 2'rəd heɪr reɪz ap frɛ hɪz paɪ ləik ʔfəðəz ; “ðer
ʔkamən, ə hi:r ðəm ʔtrampən ən ðə gre:vɪ !” ut hi strætft hɪz
3'erɪnz ə'gɛnst ðə 4'wa: , ən brɪzd iz bak ə'gɛnst ðə do:r ləik məd ;
əz ɪf hɪd bɪn ʔsamsən ʔpaʃən ʔur ðə ʔpləz ɪn ðə hus o ʔdagən.
“fər ðə lo:rdz sek, prəɪm ðə ɟan,” hi kraɪt ut, “ər 5'ur θrəts wɪ bi
kat frɛ lag tə lag brfo:r wɪ kən kraɪ dʒek ʔrəbɪsən ! si: ðət ðəz
ʔprəɪmən ɪn ðə pan.”

“4'wa:z ðe:r ?” graʊlt ə dɪp rəx vəɪs ; “opm,—əm ə frɪnd.”

“gi: ðə ʔpasward ðan,” sɛd.ðə ʔlɑdɪ, ʔsteɪrən əz ɪf iz aɪz wəd
laup ut ; “gi: ðə ʔpasward !”

6'fərst kam ə lud 6'maʃl, ən ðan “kəpmə'heɟən,” ʔ'ansərt ðə
vəɪs. o: ! mat ə rɪlɪf ! ðə ʔlɑdɪ ʔstɛrtət ap, ləik 7'en ʔkre:zɪ wɪ 8'dʒɔɪ.
“u: ! u: !” kraɪt hi, 4'θrɑən rund ðə 9'ki: , ən ʔrəbən iz 10'handz ; “baɪ
ʔdʒɪŋɡo, ɪts ðə ʔbɛðrəl—ɪts ðə ʔbɛðrəl—ɪts 4'a:ld 9'aɪzək hɪm'sɛl.”

1 e: 2 i: ə 3 ɛ 4 ɔ: 5 wər, wɪr, war 6 ɪ 7 jɪn 8 oɪ 9 əɪ
10 a:

First rushed in the dog, and then Isaac, with his glazed hat slouched over his brow, and his horn bowet glimmering by his knee. "Has the French landed, do ye think? Losh keep us a'," said he, with a smile on his half-idiot face (for he was a kind of a sort of a natural, with an infirmity in his leg), "'od sauf us, man, put by your gun. Ye dinna mean to shoot me, do ye? What are ye about here with the door lockit? I just keppit four resurrectioners louping ower the wa'."

"Gude guide us!" I said, taking a long breath to drive the blood from my heart, and something relieved by Isaac's company—"Come now, Isaac, ye're just gieing us a fright. Isn't that true, Isaac?"

"Yes, I'm joking—and what for no?—but they might have been, for onything ye wad hae hindered them to the contrair, I'm thinking. Na, na, ye maunna lock the door: that's no fair play."

When the door was put ajee, and the furn set forment the fire, I gave Isaac a dram to keep his heart up on such a cold stormy night. 'Od, but he was a droll fellow, Isaac. He sung and leuch as if he had been boozing in Luckie Tamson's, with some of his drucken cronies. Feint a hair cared he about auld kirks, or kirkyards, or vouts, or throughstanes, or dead folk in their winding-sheets, with the wet grass growing over them; and at last I began to brighten up a wee myself; so when he had gone over a good few funny stories, I said to him, quoth I, "Mony folk, I daresay, mak' mair noise about their sitting up in a kirkyard than it's a' worth. There's naething here to harm us?"

"I beg to differ wi' ye there," answered Isaac, taking out his horn mull from his coat pouch, and tapping on the lid in a queer style—"I could gie anither version of that story. Did ye no ken of three young doctors—Eirish students—along with some resurrectioners, as waff and wild as themsells, firing shottie for shottie with the guard at Kirkmabreck, and lodging three slugs in ane of their backs, forbye firing a ramrod through anither ane's hat?"

This was a wee alarming—"No," quoth I; "no, Isaac, man; I never heard of it."

“hæz ðə frənʃ ˈlændət, dʒi θɪŋk? ¹loʃ kip ʌs ²ɑː,”.....
 “əd sɑːf ʌs, mən, ³pɪt baɪ.jər ɡən. jɪ ˈdɪnə min tə fyt miː, dʒi
 jɪ? ˌmæt ər jɪ əˈbʊt hiːr wɪ ðə dɔːr ˈləkət? ə dʒyst ˈkeɪpət faʊr
 ˌrɛsəˈrɛkʃənərz ˈlaʊpən ʌr ðə ²wɑː.”

“gyd gəɪd ʌs!”.....“kʌm nuː, ⁴ɑɪzæk, jɪr dʒyst ˈɡiən ʌs
 ə frɪxt. ɪznt ðæt truː, ⁴ɑɪzæk?”

“jɛs, əm ˈdʒəkən—ən ˌmæt fər noː?—bat ðe mɪxt ə bɪn, fər
 ˈʊnɪθɪŋ jɪː wəd he ˈhʌndərt ðəm tə ðə ˈkɒntrər, əm ˈθɪŋkən. nɑː,
 nɑː, jɪ ˈmʌnnə lək ðə dɔːrː ðats noː feɪr pleː.”

mən ðə dɔːr wəz ³pɪt əˈdʒiː, ən ðə fɑːm sɛt fərˈnɛnt ðə ⁵fɑːn,
 ə ɡeɪv ⁴ɑɪzæk ə drʌm tə kip ɪz hɛrt ʌp ən sɪk ə ²kɑːld ⁶stɔːrnɪ
 nɪxt. ɒd, bat i wəz ə drɒl ˈfɛlə, ⁴ɑɪzæk. hi sʌŋ ɪ lʒʊx əz ɪf hɪd
 bɪn ˈbʊɪzən ɪn ˈlʌki tʌmsnz, wɪ sʌm o hɪz drʌŋ ˈkrɒnɪz. fɪnt ə
 heɪr keɪrd hi əˈbʊt ²ɑːld kɪks, ər kɪrkˈjɛrdz, ər vʌʊts, ər ˈθrʊksstɛnz,
 ər dɪd faʊk ɪn ðər ˈwəɪndənˈfɪts, wɪ ðə wɛt ɡrɛs ˈɡraʊən ʌr ðəm;
 ən ət lʌst ə brɪɡən tə ¹²brɪŋ ʌp ə wiː mʌˈsɛl; soː mən i hæd ɡeɪn
 ʌr ə ɡyd fjuː ˈfʌnɪ stɔːrɪz, ə sɛd tə hɪm, kwoː ʌr, “⁷ˈmɒnɪ ⁶fʌuk,
 ə ˈdɑːrsɛ, mʌk meɪr ⁸nɔɪz əˈbʊt ðər ˈsɪtən ʌp ɪn ə kɪrkˈjɛrd ðən ɪts
²ɑː wɑːθ. ðərz ˈneθɪŋ hiːr tə ⁹hɛrmz?”

“ə bɛʒ tə ˈdɪfər wɪ jɪ ðeɪr,” ˈʌnsərt ⁴ɑɪzæk, ˈtʌkən ut ɪz ⁶hɔːn
 mʌl frɛ hɪz ⁶kɒt putʃ, ən ˈtʌpən ən ðə lɪd ɪn ə kwiːr stɔɪl—“ə kʌd
 ɡiː əˈnɪðər ˈvɛrfən o ðæt ˈstɔːrɪ. dɪd jɪ noː kɛn o θriː ʒʌŋ ˈdɒktərz—
 ˈəɪrɪʃ ˈstʃudənts—əˈlʌŋ wɪ sʌm ˌrɛsəˈrɛkʃənərz, əz wʌf ən wəɪld əz
 ðəɪnˈsɛlz, ⁴fʌɪrən ʃɒtɪ fər ˈʃɒtɪ wɪ ðə ɡeɪrd ət kɪrkˌmɛˈbrɛk, ən
 ˈlʌdʒən θriː slʌɡz ɪn ¹⁰en o ðər bʌks, fərˈbaɪ ⁴fʌɪrən ə ˈrʌmrəd θru
 əˈnɪðər ¹⁰enz hʌt?”

ðɪs wəz ə wiː ⁹əˈlɜːmən—“noː,” kwoː ʌr; “noː, ⁴ɑɪzæk, mʌn;
 ə ˈnɪvər ¹¹hɛrd ɒt.”

¹ɒ ²ɔː ³ʌ ⁴əɪ ⁵ɑː ⁶o ⁷ɔ, ʌ, ʌ ⁸oɪ ⁹e ¹⁰jɪn ¹¹ʌ
¹²ˈbrɪxtən

"But, let alane resurrectioners, do ye no think there is sic a thing as ghaists? Guide ye, man, my grannie could hae telled as muckle about them as would have filled a minister's sermons from June to January."

"Kay—kay—that's all buff," I said. "Are there nae cutty-stool businesses—are there nae marriages going on just now, Isaac?" for I was keen to change the subject.

"Ye may kay—kay, as ye like, though; I can just tell ye this:—Ye'll mind auld Armstrong with the leather breeks, and the brown three-story wig—him that was the gravedigger? Weel, he saw a ghaist wi' his leeving een—ay, and what's better, in this very kirkyard too. It was a cauld spring morning, and daylight just coming in, whan he cam' to the yett yonder, thinking to meet his man—paidling Jock—but Jock had sleepit in, and wasna there. Weel, to the wast corner ower yonder he gaed, and throwing his coat ower a headstane, and his hat on the tap o't, he dug away with his spade, casting out the mools, and the coffin handles, and the green banes and sic like, till he stoppit a wee to take breath. What! are ye whistling to yoursell?" quoth Isaac to me, "and no hearing what's God's truth?"

"Ou ay," said I; "but ye didna tell me if onybody was cried last Sunday?"—I would have given every farthing I had made by the needle, to have been at that blessed time in my bed with my wife and wean. Ay, how I was gruing! I mostly chacked off my tongue in chittering. But all would not do.

"Weel, speaking of ghaists—when he was resting on his spade he looked up to the steeple, to see what o'clock it was, wondering what way Jock hadna come, when lo and behold! in the lang diced window of the kirk yonder, he saw a lady a' in white, with her hands clasped thegither, looking out to the kirkyard at him.

"He couldna believe his een, so he rubbit them with his sark sleeve, but she was still there bodily; and, keeping ae ee on her, and anither on his road to the yett, he drew his coat and hat to him below his arm, and aff like mad, throwing the shool half a mile ahint him. Jock fand that; for he was coming singing in at the yett, when his maister ran clean ower the tap o' him, and capsized him like a toom barrel: never stopping till

“bat, ¹let əˈlen rəsəˈrɛkʃənərz, dʒi no: θɪŋk ðərz sɪk ə θɪŋ əz gests? gəɪd jɪ, mən, mə ˈɡrɑːŋ kɑd he telt əz mɑkl əˈbʊt ðeɪn əz ²wɑd əv fɑlt ə ˈmɪnɪstərz ˈsɜːmənz fre dʒʊn tə ˈdʒɑːnwɔːrɪ.”

“ke:—ke:—ðʌts ³ɑ: bɑf,” ə sɛd. “ər ðər ne: ˈkɑtɪˈstɪl ˈbɪznəsəz—ər ðər ne: ˈɪnɪrɪdʒəz ˈɡoʊn ən dʒɪst nu:, ˈaɪzək?” fər ə wəz kɪn tə ˈtʃɛndʒ ðə ˈsɑbdʒɪk.

“jɪ me ke:—ke:, əz jɪ ləɪk, θo:; ə kən dʒɪst tel jɪ ðɪs:—jɪl məɪnd ³ɑ:ld ˈɜːmstrɔŋ wɪ ðə ˈlɛðər brɪks, ən ðə brʊn ˈθrɪˈstoːrɪ wɪɡ—hɪm ðət wəz ðə ˈɡreːvɪɡər? wɪl, hɪ ³sɑ: ə gest wɪ hɪz ˈli:vən ɪn—ɑɪ, ən mɑts ˈbetər, ɪn ðɪs ˈvɛrə kɪrkˈjɛrd tɔː. ɪt wəz ə ³kɑ:ld sprɪŋ ⁵mɔːnən, ən ˈdeɪlɪxt dʒɪst ˈkɑmən ɪn, mən i kɑm tə ðə jɛt ˈjɔːndər, ˈθɪŋkən tə mɪt ɪz mɑn—ˈpɛdlən dʒɔk—bət dʒɔk həd ˈslɪpət ɪn, ən ˈwəznə ðeɪr. wɪl, tə ðə wɑst ˈkɜːnər ɹʊr ˈjɔːndər hɪ ɡeɪd, ən ˈθroʊn ɪz ⁵kɔt ɹʊr ə ⁶hedsten, ən ɪz hɑt ən ðə tɑp ɒt, hɪ dɑɡ ³əˈwɑ: wɪ hɪz spɑ:d, ˈkɑstən ut ðə mʊlz, ən ðə ⁵kɔfən ˈhɑndlz, ən ðə ɡrɪn benz ən sɪk ləɪk, tɪl hɪ ˈstɔpət ə wɪ: tə tɑk breθ. mɑt! ər jɪ ²mɑsɪn tə jɛrˈsɛl?” kwo: ˈaɪzək tə mɪ:, “ən no: ˈhi:rən mɑts ɡɔdz trɪθ?”

“u: ɑɪ,” sɛd ɑɪ; “bət jɪ ˈdɪdnə tel mɪ ɪf ⁵ʔnɪbɑdɪ wəz krɑɪt lɑst ˈsɑndɪ?”—ə ²wɑd əv ɡɪˈn ɪvɪ ˈfɑrdən ə həd med bɪ ðə nɪdl, tə həv bɪn ət ðæt ˈblɪsəd teɪm ɪn mə bed wɪ mə wəɪf ən weɪn. ɑɪ, hu: ə wəz ˈɡruən! ə ˈmestɪ ˈtʃækət ɑf mə tɑŋ ɪn ˈtʃɪtrən. bət ³ɑ: ²wɑdnə dɔː.

“wɪl, ˈspɪkən ɔ gests—mən hɪ wəz ˈrestən ən hɪz spɑ:d hɪ lʃʊkt ʌp tə ðə stɪpl, tə sɪ: mɑt ɔ klɔk ɪt wəz, ˈwɑndrən mət wəɪ dʒɔk ˈhɛdnə kɑm, mən lo: ən brˈhold! ɪn ðə lɑŋ deɪst ˈwɪndə ɔ ðə kɪrk ˈjɔːndər, hɪ ³sɑ: ə ˈlɛdɪ ³ɑ: ɪn məɪt, wɪ hɛr ˈhɑndz ˈklɑspət ðə ɡɪðər, ˈlʃʊkən ut tə ðə kɪrkˈjɛrd ɑt ɪm.

“hɪ ˈkɑdnə brˈli:v ɪz ɪn, so hɪ ˈrɑbət ðeɪm wɪ hɪz sɑrk slɪ:v, bət fɪ wəz stɪl ðeɪr ⁸bɔdɪl; ən, ˈkɪpən ʒe: i: ən hɛr, ən əˈnɪðər ən ɪz ⁸rod to ðə jɛt, hɪ dru: hɪz ⁵kɔt ɪ hɑt tə hɪm brˈlo: hɪz ⁹ɜːrm, ən ɑf ləɪk mɑd, ˈθroʊn ðə fʊl ³hɑ:f ə məɪl əˈhɪnt ɪm. dʒɔk ˈfɑnd ðæt; fər i wəz ˈkɑmən ˈsɪŋən ɪn ət ðə jɛt, mən hɪz ˈmestər rɑn klɪn ɹʊr ðə tɑp ɔ hɪm, ən kɑpˈsɑɪst ɪm ləɪk ə tɪm bɑrl; ˈnɪvər

¹ɑ, ə ²ə, ɪ ³ɔ: ⁴əɪ ⁵ɔ ⁶ɪ ⁷ɑ: ⁸ə ⁹ɛ

he was in at his ain house, and the door baith bolted and barred at his tail.

"Did ye ever hear the like of that, Mansie? Weel, man, I'll explain the hail history of it to ye. Ye see—'Od! how sound that callant's sleeping," continued Isaae; "he's snoring like a nine-year-auld!"

I was glad he had stopped, for I was like to sink through the ground with fear; but no, it would not do.

"Dinna ye ken—sauf us! what a fearsome night this is! The trees will be all broken. What a noise in the lum! I dare say there's some auld hag of a witch-wife gaun to come rumble doun't. It's no the first time, I'll swear. Hae ye a silver sixpence? Wad ye like that?" he bawled up the chimney. "Ye'll hae heard," said he, "lang ago, that a wee murdered wean was buried—didna ye hear a voice?—was buried below that corner—the hearthstane there, where the laddie's lying on?"

I had now lost my breath, so that I could not stop him.

"Ye never heard tell o't, didna ye? Weel, I'se tell't ye—Sauf us, what swirls of smoke coming down the chimley—I could swear something no canny's stopping up the lum-head—Gang out and see!"

At that moment a clap like thunder was heard—the candle was driven over—the sleeping laddie roared "Help!" and "Murder!" and "Thieves!" and as the furr on which we were sitting played flee backwards, cripple Isaac bellowed out, "I'm dead!—I'm killed—shot through the head!—Oh! oh! oh!"

Surely I had fainted away; for when I came to myself I found my red comforter loosed, my face all wet—Isaac rubbing down his waistcoat with his sleeve—the laddie swigging ale out of a bicker—and the brisk brown stout, which, by casting its cork, had caused all the alarm, whizz—whizz—whizzing in the chimley lug.

'stöpən tɪl i wəz ɪn ət ɪz eɪn hus, ən ðə do:ɪr beθ 'bɒltət ən bɑ:rt
ət ɪz tel.

“dɪd jɪ 'ɪvər hi:ɪr ðə ləɪk o ðat, 'mɑnsɪ? wɪl, mən, əl ɪk'splən
ðə hel 'hɪstrɪ ot tə jɪ. jɪ si:—əd! hu: sʊnd ðat 'kælənts 'slɪpən,”
kən'tɪnjəd 'aɪzək; “hɪz 'sno:ɪrən ləɪk ə nəɪn i:ɪr 'aɪld!”

ə wəz glɛd hi həd stəpt, fər ə wəz ləɪk tə sɪŋk θru: ðə græn
wɪ fɪ:ɪr; bət no:, ɪt 'wɒdnə dɒ:.

“'dɪnnə jɪ kən—sɑ:f ʌs! mət ə 'fɪ:rsəm nɪxt dɪs ɪz! ðə trɪ:z ɪ
bi 'a: brɒkɪ. mət ə 'nɔ:ɪz ɪn ðə lɑm! ə 'dɑ:rsə ðə:z sɑm 'aɪld
hɑg o ə 'wɒtswɛɪf 'gɑ:n tə kɑm 'rɑmblən dʊnt. ɪts nɔ: ðə 'fɑ:st
təɪm, əl swɪ:ɪr. he: jɪ ə 'sɪlər 'sɑkspəns? 'wɒd jɪ ləɪk ðat?” hi
'bɑ:ɪld ʌp ðə 'tʃɪnnɪ. “jɪl he 'hɛrd,” sɛd hi, “lɑŋ ə'gɔ:, ðət ə wɪ:
'mɑrdərt weɪn wəz 'bɪ:ɪrt—'dɪdnə jɪ hi:ɪr ə vɔ:ɪs?—wəz 'bɪ:ɪrt br'lɔ:
ðat 'kɔ:nər—ðə 'hɛrθstən ðe:ɪr, mər ðə 'lɑdɪz 'lɑ:ɪən ən?”

ə həd nu: lɒst mə breθ, so ðət ə 'kɑdnə stəp ɪm.

“jɪ 'nɪvər 'hɛrd tɛl ot, 'dɪdnə jɪ? wɪl, ʌz tɛlt jɪ—sɑ:f ʌs, mət
swɑ:rlz o smæk 'kɑmən dʊn ðə tʃɪnnɪ—ə kɑd swɪ:ɪr 'sɑmθɪŋ nɔ:
'kɑnɪz 'stöpən ʌp ðə lɑm⁷hed—gʌŋ ut ɪ si:!”

.

“help!” “mɑrdər!” “θɪfs!”.....“əm⁷ded!—əm kɪlt—
fɒt θru ðə⁷hed!—o: o: o:!”

¹əɪ ²ɔ: ³ə, ɪ ⁴oɪ ⁵ɪ ⁶ɑ ⁷ɪ

XI A. THE AULD FARMER'S NEW-YEAR MORNING SALUTATION TO HIS AULD MARE, MAGGIE

ROBERT BURNS.

A Guid New-Year I wish thee, Maggie !
Hae, there's a ripp to thy auld baggie :
Tho' thou's howe-backit now, an' knaggie,
 I've seen the day
Thou could hae gaen like onie staggie
 Out-owre the lay.

Tho' now thou's dowie, stiff, an' crazy,
An' thy auld hide's as white's a daisie,
I've seen thee dappl't, sleek, an' glaizie,
 A bonie gray :
He should been tight that dau'rt to raize thee
 Ance in a day.

Thou ance was i' the foremost rank,
A filly buirdly, steeve, an' swank,
An' set weel down a shapely shank
 As e'er tread yird ;
An' could ha'e flown out-owre a stank
 Like onie bird.

It's now some nine-an'-twenty year
Sin' thou was my guid-father's meere ;
He gied me thee, o' tocher clear,
 An' fifty mark.
Tho' it was sma', 'twas weel-won gear,
 An' thou was stark.

XI A. THE AULD FARMER'S NEW-YEAR MORNING SALUTATION TO HIS AULD MARE, MAGGIE

ROBERT BURNS.

ə gyd nju 'i:r ə ¹wɪf ði, 'mɑ:ɡi!
he:, 'ðe:rz ə rɪp tə ðaɪ ²'a:lɪ 'bɑ:ɡi:
θo ðu:z hɑu'bakət nu:, ən k'nɑ:ɡi,
əv sɪn ðə de:
ðu kəd he ɡe:n ləɪk ³'onɪ 'stɑ:ɡi
ut'ɔ:ər ðə le:.

θo nu: ðuz 'daʊɪ, stɪf, ən 'kre:zi,
ən ðaɪ ²'a:lɪ həɪdz əz məɪts ə 'de:zi,
əv sɪn ði: dɑplɪ, slɪk, ən 'gle:zi,
ə ³'bonɪ ɡre:
hɪ ⁴sɑd bɪn tɪxt ðət ²dɑ:rt tə re:z ði
⁵ens ɪn ə de:.

ðu ⁵ens wəz ɪ ðə 'fɔ:rməst rɑŋk,
ə 'fɪlɪ 'bɔ:rdlɪ, stɪ:v, ən swɑŋk,
ən sɛt wɪl dʌn ə 'feplɪ fɑŋk
əz eɪr trɛd jɪrd;
ən kəd he flɑʊn ut'ɔ:ər ə stɑŋk
ləɪk ³'onɪ bɪrd.

ɪts nu: sɑm 'nəɪnp'twɪntrɪ i:r
sɪn ðu wəz mɑɪ gyd⁶'feðərz mɪ:r;
hɪ ɡɪ:d mɪ ði:, o ³'tɔxər klɪ:r,
ən 'fɪftɪ mɑrk.
θo ɪt wəz ²sma:, twəz 'wɪlwɑn ɡɪ:r,
ən ðu: wəz stɑrk.

¹ A ² ɔ: ³ ɔ ⁴ ɪ ⁵ jɪns ⁶ e:

When first I gaed to woo my Jenny,
Ye then was trottin' wi' your minnie :
Tho' ye was trickie, slee, an' funnie,
 Ye ne'er was donsie ;
But hamely, tawie, quiet, an' cannie,
 An' unco sonsie.

That day, ye pranc'd wi' muckle pride,
When ye bure hame my bonie bride :
An' sweet an' gracefu' she did ride,
 Wi' maiden air !
Kyle-Stewart I could bragged wide,
 For sic a pair.

Tho' now ye dow but hoyte and hobble,
An' wintle like a saumont coble,
That day, ye was a jinker noble,
 For heels an' win' !
An' ran them till they a' did wauble,
 Far, far behin'.

When thou an' I were young and skiegh,
An' stable-meals at fairs were driegh,
How thou wad prance, an' snore, an' skriegh,
 An' tak' the road !
Town's-bodies ran, an' stood abiegh,
 An' ca't thee mad.

When thou was corn't, an' I was mellow,
We took the road ay like a swallow :
At brooses thou had ne'er a fellow
 For pith and speed ;
But ev'ry tail thou pay't them hollow,
 Whare'er thou gaed.

The sma', droop-rumpl't, hunter cattle
Might aiblins waur't thee for a brattle ;

mæn ¹fɪrst ə ge:d tə wu: mæ 'dʒɪnɪ,
 ʤi ðæn wəz 'trɒtən wɪ jər 'mɪnɪ:
 θo ʤɪ wəz 'trɪkɪ, slɪ:, ən 'fænɪ,
 ʤɪ neɪr wəz 'dəʊstɪ;
 bæt 'hemlɪ, ²'tɑ:ɪ, kweɪt, ən 'kænɪ,
 ən 'ʌŋkə 'səʊnsɪ.

ðæt de:, ʤɪ prænst wɪ mækl præɪd,
 mæn ʤɪ bɔ:r hem mæ ³'bɒnɪ bræɪd:
 ən swɪt ən 'ɡresfə ʤɪ dɪd ræɪd,
 wɪ meɪn eɪr!
 'kæɪl'stʃuərt æ kɑd 'brægət wæɪd,
 fər sɪk ə peɪr.

θo nu: ʤɪ daʊ bæt hæɪt ɪ ³'hɒbl,
 ən ¹wɪntɪ læɪk ə ²sɑ:mənt ³'kɒbl,
 ðæt de:, ʤɪ wəz ə 'dʒɪŋkər ³'nɒbl,
 fər hɪlz ən wɪn!
 ən ræn ðəm tɪl ðe ²ɑ: dɪd ³wɒbl,
 ²fɑ:r, ²fɑ:r br'hɪn.

mæn ⁴ðu: ən aɪ wər ʤʌŋ ən skɪx,
 ən 'steɪbl'melz ət fe:rz wər drɪx,
 hu: ðu ⁵wəd prans, ən snɔ:r, ən skrɪx,
 ən tak ðə ³rod!
 tʌnz¹ bɒdɪz ræn, ən stɪd ə'bɪx,
 ən ²kɑ:t ði mæd.

mæn ðu: wəz ³kornt, ən ²ɑ: wəz 'mɛslə,
 wɪ tuk ðə ³rod əɪ læɪk ə 'swælə:
 ət brɔ:zəz ðu həd neɪr ə 'fælə
 fər pɪθ ən spɪd;
 bæt 'ɪvrɪ tel ðu peɪt ðəm 'hælə,
 mæ'eɪr ðu ɡɪd.

ðə ²sma:, drʌp'ræmptl, 'hæntər kætɪ
 mɪxt 'eɪblɪnz ²wɑ:rt ði fər ə brætɪ;

¹ ʌ ² ʊ: ³ ɔ ⁴ the genuine dialect form would be ði: ən mi:
 or ʤi: ən mi ⁵ ɪ, ʌ

But sax Scotch miles thou try't their mettle,
 An' gar't them whaizle.
Nae whip nor spur, but just a wattle
 O' saugh or hazle.

Thou was a noble fittie-lan',
As e'er in tug or tow was drawn !
Aft thee an' I, in aught hours' gaun,
 On guid March-weather,
Hae turned sax rood beside our han',
 For days thegither.

Thou never braing't, an fetch't an' fliskit,
But thy auld tail thou wad hae whiskit,
An' spread abreed thy well-fill'd brisket,
 Wi' pith an' pow'r,
Till sprittie knowes wad rair't and riskit,
 An' slypet owre.

When frosts lay lang, an' snaws were deep,
An' threaten'd labour back to keep,
I gied thy cog a wee bit heap
 Aboon the timmer ;
I ken'd my Maggie wad na sleep
 For that, or simmer.

In cart or car thou never reestit ;
The steyst brae thou wad hae fac't it ;
Thou never lap, an' sten't, an' breastit,
 Then stood to blaw ;
But just thy step a wee thing hastit,
 Thou snoov't awa'.

My pleugh is now thy bairntime a' ;
Four gallant brutes as e'er did draw ;
Forbye sax mae, I've sell't awa,
 That thou hast nurst ;
They drew me thretteen pund an' twa,
 The vera warst.

bat saks sköts möilz ðu trair ðær mētl,
 ən ¹gairt ðəm wē:zl.
 ne: map nər spar, bat dʒyst ə watl
 ɔ ²sə:x ər he:zl.

ðu wəz ə nobl 'fɪt²lɑ:n,
 əz e:r ɪn tag ər tau wəz ²dra:n!
 aft ³ði: ən aɪ, ɪn ⁴axt u:rz ²ga:n,
 ən gyd mɛrtf'wɛðər,
 he tarnt saks ryd br'səid ⁵ur ²ha:n,
 fər de:z ðə'gɪðər.

ðu 'nɪvər brendʒd, ən fɛtft ən 'flɪskɪt,
 bat ðaɪ ²a:lɪ tel ðu ⁶wəd he mɪskɪt,
 ən sprɛd ə'brɪd ðaɪ 'wɪlft 'brɪskɪt,
 wɪ pɪθ ən paʊr,
 tɪl 'sprɪtɪ knaʊz ⁶wəd re:rt ən 'rɪskɪt,
 ən 'sləɪpət aʊr.

wən ⁷frosts le: laŋ, ən ²snə:z wər dɪp,
 ən θretnt 'leɪər bæk tə kɪp,
 ə ɡɪ:d ðaɪ kɔɡ ə wɪ: bɪt hɪp
 ə'byn ðə 'tɪmər;
 ə kɛnt maɪ 'maɡɪ ⁶wəd nə slɪp
 fər ðat, ər 'sɪmər.

ɪn kert ər ²ka:r ðu 'nɪvər 'rɪstət;
 ðə 'stəɪəst brɛ: ðu ⁶wəd he fɛst ɪt;
 ðu 'nɪvər lap, ən stɛnt, ən 'brɪstət,
 ðan stɪd tə ²blɑ:;
 bat dʒyst ðaɪ stɛp ə wɪ: θɪŋ 'hɪstət,
 ðu snu:vɪ ²ə'wa:.

maɪ ⁸plɪʊx ɪz nu: ðaɪ ¹berntəɪm ²a:;
 faʊr 'ɡalənt brɪts əz e:r dɪd ²dra:;
 fər'baɪ saks me:, əv sɛlt ²ə'wa:;
 ðət ðu hast nɑrst;
 ðe dru: mɪ 'θrɛtɪn pʌnd ən ²twɑ:;
 ðə 'vɛrə wɑrst.

¹ ɛ ² ʊ: ³ genuine dialect ⁴ ɪ: ⁵ wɪr, wər, wɑr
⁶ ɪ, ʌ ⁷ ɔ ⁸ ʌ

Monie a sair darg we twa hae wrought,
An' wi' the weary warl' fought !
An' monie an anxious day I thought
 We wad be beat !
Yet here to crazy age we're brought,
 Wi' something yet.

An' think na, my auld trusty servan',
That now perhaps thou's less deservin',
An' thy auld days may end in starvin',
 For my last fow,
A heapit stimpert, I'll reserve ane
 Laid by for you.

We've worn to crazy years thegither ;
We'll toyte about wi' ane anither ;
Wi' tentie care I'll flit thy tether
 To some hain'd rig,
Whare ye may nobly rax your leather,
 Wi' sma' fatigue.

¹monɪ ə seɪr ²dɑːŋ wi ³twɑː he ⁴wroxt,
 ən wɪ ðə 'wiəri ²warl ⁴foxt!
 ən ¹monɪ ən 'aɪfəs deː ə ⁴θoxt
 wi ⁵wəd bi bət!

jɛt hiːr tə 'kreɪzɪ edʒ wiːr ⁴broxt,
 wɪ 'sʌmθɪŋ jɛt.

ən 'θɪŋk nə, maɪ ³aɪld 'trastɪ 'sɛrvən,
 ðæt nuː pər'haps ðuz les dɪ'zɛrvən,
 ən ðaɪ ³aɪld deɪz me end ɪn 'stɛrvən,
 fər maɪ last faʊ,

ə 'hɪpət 'stɪmpərt, əl ɪ'zɛrv ⁶en
 leɪd baɪ fər juː.

wɪv ⁴worn tə 'kreɪzɪ ɪːz ðə'ɡɪðər;
 wɪl tərt ə'but wɪ ⁶en ə'nɪðər;
 wɪ 'tɛntɪ keɪr əl flɪt ðaɪ 'tɛðər
 tə sʌm heːnd rɪŋ,
 wɛr ʒi me 'nɒblɪ rʌks ʒər 'lɛðər,
 wɪ ³smaː fə'tɪŋ.

¹ ʌ, ɑ, ɔ ² aː ³ ʊː ⁴ ɔ ⁵ ʌ, ɪ ⁶ jʌn

XII A. BLIN' TIBBIE

ALEC FORBES OF HOWGLEN.

GEORGE MACDONALD (1824-1905).

CHAPTER XLIV.

The scene of *Alec Forbes* is the village and neighbourhood of Huntly in W. Abd. Macdonald makes his characters use the "Lingua Scottica" and not the local dialect, no doubt because he wished to be easily intelligible to all Scottish speakers. Thus he uses the ordinary Scottish spellings *guid* or *gude*, *wha*, *whan*, *hoo*, *auld*, *wrang*, *frae*, which his characters would have pro-

In the course of her study of Milton, Annie had come upon Samson's lamentation over his blindness; and had found, soon after, the passage in which Milton, in his own person, bewails the loss of light. The thought that she would read them to Tibbie Dyster was a natural one. She borrowed the volumes from Mrs Forbes; and, the next evening, made her way to Tibbie's cottage, where she was welcomed as usual by her gruff voice of gratefulness.

"Ye're a gude bairn to come a' this gait through the snaw to see an auld blin' body like me. It's dingin' on (*snawing* or *raining*)—is na't, bairn?"

"Ay is't. Hoo do ye ken, Tibbie?"

"I dinna ken hoo I ken. I was na sure. The snaw maks unco little din, ye see. It comes doon like the speerit himsel' upo' quaiet herts."

"Did ye ever see, Tibbie?" asked Annie, after a pause.

"Na; nae that I min' upo'. I was but twa year auld, my mither used to tell fowk, whan I had the poek, an' it jist closed up my een for ever—i' this warl, ye ken. I s' see some day as weel's ony o' ye, lass."

"Do ye ken what licht is, Tibbie?" said Annie, whom Milton had set meditating on Tibbie's physical in relation to her mental condition.

XII A. BLIN' TIBBIE

ALEC FORBES OF HOWGLEN.

GEORGE MACDONALD (1824-1905).

CHAPTER XLIV.

nounced **gwid**, **fa:**, **fan**, **hu:**, **a:l**, **vraŋ**, **fe:**. Other indications of local pronunciations and usages in his works are :

speikin	'spæikən	cwid	kwɪd
trowth	trɔuθ	ohn bein' angry	See Gr. § 51, Notes 1, 2
chop	tʃɒp	ook	uk
saiven	səivn	greit	græit

"jɪr ə ɡyd ¹bern tə kam a: ʃɪs get θru: ʃə snɑ: tə si: ən a:lɪd
blɪn 'bɑdɪ ləɪk mi:. ɪts 'dɪŋən ən—'ɪznət, ¹bern?"

"aɪ ɪst. hu: dɪ jɪ kən, 'tɪbɪ?"

"ə 'dɪnnə kən hu: ə kən. ə 'wəznə ʃɒr. ʃə snɑ: maks 'ʌŋkə
lɪtl dɪn, jɪ si:. ɪt kamz dun ləɪk ʃə 'spɪrɪt hɪm'sel ə'po kwe:t
herts."

"dɪd jɪ 'ɪvər si:, 'tɪbɪ?"

"na:; ne: ʃat ə məɪn ə'po. ə wəz bət twa: i:r a:lɪd, mə
'mɪðər jøst tə tɛl fauk, man ə həd ʃə pək, ən ɪt dʒyst klost ʌp
mə in fər 'ɪvər—I ʃɪs ²wɔrl, jɪ kən. aɪs si: sam de: əz wɪlz ³onɪ
o jɪ, las."

"dɪ jɪ kən mat lɪxt ɪz, 'tɪbɪ?"

.

"Ay, weel eneuch," answered Tibbie, with a touch of indignation at the imputed ignorance. "What for no? What gars ye spier?"

"Ow! I jist wanted to ken."

"Hoo could I no ken? Disna the Saviour say: 'I am the licht o' the warl'?—He that walketh in Him maun ken what licht is, lassie. Syne ye hae the licht in yersel—in yer ain hert; an' ye maun ken what it is. Ye canna mistak' it."

Annie was neither able nor willing to enter into an argument on the matter, although she was not satisfied. She would rather think than dispute about it. So she changed the subject in a measure.

"Did ye ever hear o' John Milton, Tibbie?" she asked.

"Ow! ay. He was blin' like mysel', wasna he?"

"Ay, was he. I hae been readin' a heap o' his poetry."

"Eh! I wad richt weel like to hear a bittie o' 't."

"Weel, here's a bit 'at he made as gin Samson was sayin' o' 't, till himsel' like, efter they had pitten oot's een—the Phillis-teens, ye ken."

"Ay, I ken weel eneuch. Read it."

Annie read the well-known passage. Tibbie listened to the end, without word of remark or question, her face turned towards the reader, and her sightless balls rolling under their closed lids. When Annie's voice ceased, she said, after a little reflection:

"Ay! ay! It's bonnie, an' verra true. And, puir man! it was waur for him nor for me and Milton; for it was a' his ain wyte; and it was no to be expecket he cud be sae quaiet as anither. But he had no richt to queston the ways o' the Maker. But it's bonnie, rael bonnie."

"Noo, I'll jist read to ye what Milton says aboot his ain blin'ness. But it's some ill to unnerstan'."

"Maybe I'll unnerstan' 't better nor you, bairn. Read awa'."

So admonished, Annie read. Tibbie fidgeted about on her seat. It was impossible either should understand it. And the proper names were a great puzzle to them.

"Tammy Riss!" said Tibbie; "I ken naething about *him*."

"Na, neither do I," said Annie; and beginning the line again, she blundered over "*blind Maeonides*."

“a¹, wil ⁵ə'njux.....wat fər no: ? wat ²ga:rz ji spi:r ?”

“u: ! ə dʒɪst ¹wantət tə kən.”

“hu: kəd ə no: kən ? 'dɪznə ðə 'sevjər se: : 'aɪ əm ðə lɪxt o ðə ³warl' ?—hi: ðət 'wɑ:kəθ ɪn hɪn ma:n kən wat lɪxt ɪz, 'lɑ:sɪ. səɪn ji he ðə lɪxt ɪn jər'sel—ɪn jər e:n hert ; ən ji ma:n kən wat ɪt ɪz. ji 'kannə mɪ'stak ɪt.”

“dɪd ji 'rɒvər hi:r o ⁴dʒən 'mɪltən, 'tɪbɪ ?”.....

“u: ! aɪ. hi wəz blɪn ləɪk mə'səl, 'wəznə hi ?”

“aɪ, wəz i. ə he bɪn 'rɪdən ə hɪp o ɪz 'pɒtrɪ.”

“e: ! ə ¹wəd rɪxt wil ləɪk tə hi:r ə 'bɪtɪ ot.”

“wil, hi:rz ə bɪt ət hi med əz ɡɪn 'samsən wəz 'seən ot, tɪl ɪn'səl ləɪk, 'eftər ðe həd pɪtn uts ɪn—ðə 'fɪlɪstɪnz, ji kən.”

“aɪ, ə kən wil ⁵ə'njux. rɪd ɪt.”

“aɪ ! aɪ ! ɪts ⁴'bɒnɪ, ən 'vərə tru: . ən, pʃɪ:r mæn ! ɪt wəz wɑ:r fər hɪm nər fər mi: ən 'mɪltən ; fər ɪt wəz a: hɪz e:n wəɪt ; ən ɪt wəz no: tə bi ɪk'spɛkət hi kəd bi se kwe:t əz ə'nɪðər. bət hi həd no: rɪxt tə kwɛstn ðə ⁶wəɪz o ðə 'mekər. bət ɪts ⁴'bɒnɪ, reɪl ⁴'bɒnɪ.”

“nu:, əl dʒɪst rɪd tə ji wat 'mɪltən se:z ə'but ɪz e:n 'blɪnnəs. bət ɪts sam ɪl tə ³ʌnər'stænd.”

“mebi əl ³ʌnər'stənt 'bɛtər nər ju:, ²bern. rɪd ə'wɑ:.”

“'tʌmɪ rɪs !.....ə kən 'neθɪŋ ə'but hɪm.”

“na:, ⁷'neðər dɪ aɪ”.....

¹ A, I ² E ³ a: ⁴ o ⁵ A ⁶ aɪ ⁷ e:

"Ye're readin' 't wrang, bairn. It sud be '*nae ony days*,' for there's nae days or nichts either to the blin'. They dinna ken the differ, ye see."

"I'm readin' 't as I hae't," answered Annie. "It's a muckle M."

"I ken naething aboot yer muckle or yer little Ms," retorted Tibbie, with indignation. "Gin that binna what it means, it's ayont me. Read awa'. Maybe we'll come to something better."

"Ay will we?" said Annie, and resumed.

With the words, "*Thus with the year seasons return*," Tibbie's attention grew fixed; and when the reader came to the passage,

"So much the rather thou, Celestial Light,
Shine inward,"

her attention rose into rapture.

"Ay, ay, lassie! That man kent a' aboot it! He wad never hae speired gin a blin' crater like me kent what the licht was. He kent what it was weel. Ay did he!"

"But, ye see, he was a gey auld man afore he tint his eesicht," Annie ventured to interpose.

"Sae muckle the better! He kent baith kinds. And he kent that the sicht without the een is better nor the sicht o' the een. Fowk nae doobt has baith; but I think whiles 'at the Lord gies a grainy mair o' the inside licht to mak' up for the loss o' the ootside; and weel I wat it doesna want muckle to do that."

"But ye dinna ken what it is," objected Annie, with unnecessary persistence in the truth.

"Do ye tell me that again?" returned Tibbie, harshly. "Ye'll anger me, bairn. Gin ye kent hoo I lie awauk at nicht, no able to sleep for thinkin' 'at the day *will* come whan I'll see—wi' my ain open een—the verra face o' him that bore oor griefs an' carried oor sorrows, till I jist lie and greit, for verra wissin', ye wadna say 'at I dinna ken what the sicht o' a body's een is. Sae nae mair o' that! I beg o' ye, or I'll jist need to gang to my prayers to haud me ohn been angry wi' ane o' the Lord's bairns; for that ye *are*, I do believe, Annie Anderson. Ye canna ken what blin'ness is; but I doobt ye ken what the licht is, lassie; and, for the lave (*rest*), jist ye lippen (*trust*) to John Milton and me."

“jir ‘ridənt wraŋ, ¹bern. It sad bi: ‘ne: ²‘onŋ de:z,’ fər ðərz ne: de:z ər nɪxts ³‘eðər tə ðə blɪn. ðe ‘dɪnnə kən ðə ‘dɪfər, jɪ si:.”

“əm ridnt əz ə he:t.....ɪts ə mɑkl ɛm.”

“ə kən ‘neθŋ ə’but jər mɑkl ər jər lɪtl ɛmz.....gɪn ðat ‘bɪnnə mɑt ɪt mɪnz, ɪts ə’jənt mɪ: rid ə’wɑ: ‘mebi wil kɑm tə ‘sɑmθŋ ‘betər.”

“ɑɪ, wɪl wi? ”.....

.

“ɑɪ, ɑɪ, ‘lɑsɪ! ðat mɑn kɛnt ɑ: ə’but ɪt! hi: ⁴wəd ‘nɪvər he spɪ:rt gɪn ə blɪn ‘kretər ləɪk mɪ: kɛnt mɑt ðə lɪxt wəz. hi kɛnt mɑt ɪt wɑz wil. ɑɪ dɪd i!”

“bət, jɪ si:, hi wəz ə gəɪ ɑ:lð mɑn ə’fɔ:r hi tɪnt hɪz ‘i:sɪxt.”...

“se: mɑkl ðə ‘betər! hi kɛnt beθ kəɪnz. ən i kɛnt ðət ðə sɪxt wɪ’θut ðə ɪn ɪz ‘betər nər ðə sɪxt o ðə ɪn. fɑuk ne: dʊt həz beθ; bət ə θŋk məɪlz ət ðə lɔ:rd gɪ:z ə ‘grenɪ meɪr o ðə ‘ɪnsəɪd lɪxt tə mɑk ʌp fər ðə ləs o ðə ‘ʊtsəɪd; ən wil ə wɑt ɪt ‘dɪznə ⁴wɑnt mɑkl tə dʊ: ðat.”

“bət jɪ ‘dɪnnə kən mɑt ɪt ɪz.”.....

“dɪ jɪ tɛl mɪ ðat ə’ɡen?.....jɪl ‘ʌŋər mɪ, ¹bern. gɪn jɪ kɛnt hu ə lɑɪ ə’wɑ:k ət nɪxt, no ebl tə slɪp fər ‘θŋkən ət ðə de: wɪl kɑm mən ɑl si:—wɪ mə ɛm ‘opən ɪn—ðə ‘vərə fes o hɪm ðət bɔ:r ʊr grɪfs ən ¹kerɪt ʊr ‘sərəz, tɪl ə dʒɪst lɑɪ ən grɪt, fər ‘vərə ‘wɪsən, jɪ ⁴wədno se ət ɑ ‘dɪnnə kən mɑt ðə sɪxt o ə ‘bɑdɪz ɪn ɪz. se ne: meɪr o ðat! ə beɟ o jɪ, ər əl dʒɪst nɪd tə ɡaɪ tə mə ‘preərz tə ⁵hɑd mɪ ⁶on bɪn ‘ʌŋrɪ wɪ en o ðə lɔ:rdz ¹bernz; fər ðat jɪ ɑr, ə du brɪl:v, ‘ʌnɪ ‘ʌnərsən. jɪ: ‘kɑnnə kən mɑt ‘blɪnnəs ɪz; bət ə dʊt jɪ kən mɑt ðə lɪxt ɪz, ‘lɑsɪ; ən, fər ðə le:v, dʒɪst jɪ ‘lɪpən tə ²dʒon ‘mɪltən ən mɪ:.”

.

¹ε ²o ³e: ⁴f, ʌ ⁵ɑ: ⁶see Gr. § 51

Annie dared not say another word. She sat silent—perhaps rebuked. But Tibbie resumed :

“Ye maunna think, hooever, ’cause sic longin’ thoughts come ower me, that I gang aboot the hoose girnin’ and compleenin’ that I canna open the door and win oot. Na, na. I could jist despise the licht, whiles, that ye mak’ sic a wark aboot, and sing and shout, as the Psalmist says; for I’m jist that glaid, that I dinna ken hoo to haud it in. For the Lord’s my frien’. I can jist tell him a’ that comes into my puir blin’ heid. Ye see there’s ithers ways for things to come intil a body’s heid. There’s mair doors nor the een. There’s back doors, whiles, that lat ye oot to the bonnie gairden, and that’s better nor the road-side. And the smell o’ the braw flooers comes in at the back winnocks, ye ken.—Whilk o’ the bonnie flooers do ye think likest *Him*, Annie Anderson?”

“Eh! I dinna ken, Tibbie. I’m thinkin’ they maun be a’ like him.”

“Ay, ay, nae doobt. But some o’ them may be liker him nor ithers.”

“Weel, whilk do *ye* think likest him, Tibbie?”

“I think it maun be the minnonette—sae clean and sae fine and sae weel content.”

“Ay, ye’re speiken by the smell, Tibbie. But gin ye saw the rose—”

“Hoots! I hae seen the rose mony a time. Nae doobt it’s bonnier to luik at—” and here her fingers went moving about as if they were feeling the full-blown sphere of a rose—“but I think, for my pairt, that the minnonette’s likest Him.”

“May be,” was all Annie’s reply, and Tibbie went on.

“There maun be faces liker him nor ithers. Come here, Annie, and lat me fin (*feel*) whether ye be like him or no.”

“Hoo can ye ken that?—ye never saw him.”

“Never saw him! I hae seen him ower and ower again. I see him whan I like. Come here, I say.”

Annie went and knelt down beside her, and the blind woman passed her questioning fingers in solemn silence over and over the features of the child. At length, with her hands still resting upon Annie’s head, she uttered her judgment.

“ji ‘manne θɪŋk, hu’ivər, kəz sɪk ‘ləŋən ¹θoxts kām aur mɪ, ðət ə ɡaŋ ə’but ðə hus ʔɡrənən ən kəm’plinən ðət ə ‘kanne opm ðə doɪr ən wɪn ut. na:, na:. ə kəd dʒɪst ²dɪ’spaɪz ðə lɪxt, məɪlz, ðət ji mak sɪk ə wɜrk ə’but, ən sɪŋ ən fʊt, əz ðə ‘sɑ:məst se:z; fər əm dʒɪst ðat ɡlɛd, ðət ə ‘dɪnnə kən hu: tə ³həd ɪt ɪn. fər ðə lɔɪrdz mə frɪn. ə kən dʒɪst tɛl hɪm a: ðət kāmz ‘ɪntə mə pɔ:r blɪn ⁴hɪd. ji sɪ: ðərz ‘ðər ⁵wəɪz fər θɪŋz tə kām ɪntɪl ə ‘bədɪz ⁴hɪd. ðərz meɪr doɪrz nər ðə ɪn. ðərz bək doɪrz, məɪlz, ðət lat ji ut tə ðə ¹’bonɪ ʔɡerdən, ən ðats ‘bɛtər nər ðə ‘rɒd’səɪd. ən ðə smɛl o ðə brɑ: flʊəz kāmz ɪn ət ðə bək ⁶wɪnəks, ji kən.—⁶ʌɪlk o ðə ¹’bonɪ flʊəz dʒɪ θɪŋk ‘ləɪkəst hɪm, ‘aɪ ʔənərsən ?”

“e: ! ə ‘dɪnnə kən, ‘tɪbr. əm ‘θɪŋkən ðe mən bi a: ləɪk hɪm.”

“aɪ, aɪ, ne: dut. bɛt sam o ðəm me bi ‘ləɪkər hɪm nər ‘ðərz.”

“wɪl, ⁶ʌɪlk dɪ ji: θɪŋk ‘ləɪkəst hɪm, ‘tɪbr ?”

“a θɪŋk ɪt mən bi ðə mɪnə’nest—se klin ən se fəɪn ən se wɪl kən’tɛnt.”

“aɪ, jɪr ‘spəɪkən bɪ ðə smɛl, ‘tɪbr. bɛt ɡɪn ji sɑ: ðə ro:z—”

“hʌts ! ə he sɪn ðə ro:z ⁷’monɪ ə təɪm. ne: dut ɪts ¹’bonɪər tə lʒuk at.....bɛt ə θɪŋk, fər mɑ ⁸pɛrt, ðət ðə mɪnə’nɛts ‘ləɪkəst hɪm.”

“me bi”.....

“ðər mən bi ‘fesəz ‘ləɪkər hɪm nər ‘ðərz. kām ɪ:r, ‘aɪ, ən lat mɪ fɪn ⁶ʌððər ji bi ləɪk hɪm ər no:.”

“hu kən ji: kən ðat ?—ji ‘nɪvər sɑ: hɪm.”

“‘nɪvər sɑ: hɪm ! ə he sɪn hɪm aur ɪn aur ə’ɡen. ə sɪ: hɪm mən ə ləɪk. kām ɪ:r, ə se:.”

.

"Ay. Some like him, nae doot. But she'll be a heap liker him whan she sees him as he is."

When a Christian proceeds to determine the rightness of his neighbour by his approximation to his fluctuating ideal, it were well if the judgment were tempered by such love as guided the hands of blind Tibbie over the face of Annie in their attempt to discover whether or not she was like the Christ of her visions.

"Do ye think *ye're* like him, Tibbie?" said Annie with a smile, which Tibbie at once detected in the tone.

"Hoots, bairn! I had the pock dreidfu', ye ken."

"Weel, maybe we a' hae had something or ither that hauds us ohn been sae bonny as we micht hae been. For ae thing, there's the guilt o' Adam's first sin, ye ken."

"Verra richt, bairn. Nae doot that's blaudit mony a face—'the want o' original richteousness, and the corruption o' our whole natur'. The wonner is that we're like him at a'. But we maun be like him, for he was a man born o' a wumman. Think o' that, lass!"

At this moment the latch of the door was lifted, and in walked Robert Bruce. He gave a stare when he saw Annie, for he had thought her out of the way at Howglen, and said in a tone of asperity,

"Ye're a' gait at ance, Annie Anderson. A doonricht rinther-out!"

"Lat the bairn be, Master Bruce," said Tibbie. "She's doin' the Lord's will, whether ye may think it or no. She's visitin' them 'at's i' the prison-hoose o' the dark. She's ministerin' to them 'at hae mony preeviledges nae doot, but hae room for mair."

"I'm no saying naething," said Bruce.

"Ye are sayin'. Ye're offendin' ane o' his little anes. Tak ye tent o' the millstane."

"Hoot toot! Tibbie. I was only wissin' 'at she wad keep a sma' part o' her ministrations for her ain hame and her ain fowk 'at has the ministerin' to her. There's the mistress and me jist mairtyrs to that chop! And there's the bit infant in want o' some *ministration* noo and than, gin that be what ye ca' 't."

A grim compression of the mouth was all Tibbie's reply. She did not choose to tell Robert Bruce that although she was

“a: sam laik hɪm, ne: dut. bət fil bi ə hip ‘laikər hɪm wən
fi si:z hɪm əz hi ɪz.”

“dʒi θɪŋk jɪr laik hɪm, ‘tɪbɪ? ”.....

“hʌts, ¹bern! ə həd ðə pək ‘drɪdʃə, jɪ kən.”

“wil, ‘mebi wi a: he həd ‘samθɪŋ ər ‘ɪðər ðət ²hʌdz ʌs ³on
‘bin se ⁴bəʊɪ əz wi mɪxt he bin. fər e: θɪŋ, ðərz ðə ɡɪlt o ‘ʌdəmz
⁵fɪrst sɪn, jɪ kən.”

“‘verə nɪxt, ¹bern. ne: dut ðats ‘blaɪdət ⁶‘monɪ ə fes—‘ðə
want o ‘vɪdʒɪnəl ‘rɔɪtjəsnəs, ənd ðə kə‘rəpʃn o ʊr hɒl ‘netər.’ ðə
‘wʌnər ɪz ðət wɪr laik hɪm ət a:. bət wi mɑ:n bi laik hɪm, fər hi
wəz ə mʌn ⁷bɔrn o ə ‘wʌmən. θɪŋk o ðat, lʌs!”

“jɪr a: ɡet ət ɛns, ‘ʌnɪ ‘ʌnərsən. ə ‘dʌnɪxt ‘rɪnðər‘ut!”

“lʌt ðə ¹bern bi:, ‘mestər ⁸bɪs,.....fɪz ‘dʒən ðə lɔ:rdz
⁵wɪl, ⁵ʌɪðər jɪ me θɪŋk ɪt ər no:. fɪz ‘vɪ:zɪtən ðɛm əts ɪn ðə ‘prɪzən
hʌs o ðə dɑ:k. fɪz ‘mɪnɪstrən tə ðɛm ət he ⁹‘monɪ ‘prɪvələdʒəz
ne dut, bət he rʌm fər mɛr.”

“əm no: ‘seən ‘neθɪŋ ”.....

“jɪ ər ‘seən. jɪr ə‘fændən ɛn o hɪz ɪtl ɛnz. tʌk jɪ tɛnt o ðə
⁵ɪnɪstən.”

“hʌt tʌt! ‘tɪbɪ. ə wəz ‘ɒnɪ ‘wɪsən ət fɪ ¹⁰wəd kip ə smɑ: ¹pɜt
o ər mɪnɪs‘trefnɪz fər ər ɛn hem ən hɜr ɛn fʌk ət həz ðə ‘mɪnɪs-
trən tə hɜr. ðərz ðə ‘mɪstrəs ən mi: dʒɪst ‘mɜrtərz tə ðat tʃɒp!
ən ðərz ðə bɪt ‘ɪnfənt ɪn ¹⁰wʌnt o sam mɪnɪs‘trefn nu ən ðʌn, ɡɪn
ðat bi wʌt jɪ kɑ:t.”

¹ ɛ ² a: ³ See Gr. § 51, Notes 1, 2 ⁴ ɔ ⁵ ʌ ⁶ ʌ, ʌ ⁷ ɔ
⁸ old, **bris.** ⁹ ʌ, ʌ, ɔ ¹⁰ ɪ, ʌ

blind—and probably *because* she was blind—she heard rather more gossip than anybody else in Glamerton, and that consequently his appeal to her sympathy had no effect upon her. Finding she made no other answer, Bruce turned to Annie.

“Noo, Annie,” said he, “ye’re nae wantit here ony langer. I hae a word or twa to say to Tibbie. Gang hame and learn yer lessons for the morn.”

“It’s Setterday nicht,” answered Annie.

“But ye hae yer lessons to learn for the Mononday.”

“Ow ay! But I hae a buik or twa to tak’ hame to Mistress Forbes. And I daursay I’ll bide, and come to the kirk wi’ her i’ the mornin’.”

Now, although all that Bruce wanted was to get rid of her, he went on to oppose her; for common-minded people always feel that they give the enemy an advantage if they show themselves content.

“It’s no safe to rin about i’ the mirk (*dark*). It’s dingin’ on forbye. Ye’ll be a’ wat, and maybe fa’ into the dam. Ye couldna see yer han’ afore yer face—ance oot o’ the toon.”

“I ken the road to Mistress Forbes’s as weel’s the road up your garret-stairs, Mr Bruce.”

“Ow nae doobt!” he answered, with a sneering acerbity peculiar to him, in which his voice seemed sharpened and concentrated to a point by the contraction of his lips. “And there’s tykes aboot,” he added, remembering Annie’s fear of dogs.

But by this time Annie, gentle as she was, had got a little angry.

“The Lord’ll tak care o’ me frae the dark and the tykes, and the lave o’ ye, Mr Bruce,” she said.

And bidding Tibbie good-night, she took up her books, and departed, to wade through the dark and the snow, trembling lest some unseen *tyke* should lay hold of her as she went.

As soon as she was gone, Bruce proceeded to make himself agreeable to Tibbie by retailing all the bits of gossip he could think of. While thus engaged, he kept peering earnestly about the room from door to chimney, turning his head on every side, and surveying as he turned it. Even Tibbie perceived, from the changes in the sound of his voice, that he was thus occupied.

“nu:, ‘anɪ.....jɪr ne: ¹ˈwantət hi:r ²ˈonɪ ˈlənər. ə he ə
ward ər twa: tə se tə ˈtɪbr. ɡaŋ hem ən lɛrn jər lɛsnz fɔr ðə
²mɔrn.”

“ɪts ˈsɛtərɪ nɪxt”.....

“bət jɪ he jər lɛsnz tə lɛrn fɔr ðə ˈmænənɪ.”

“u: aɪ! bət ə he ə bjuk ər twa: tə tak hem tə ˈmɪstrəs
ˈfɔrbɪs. ən ə ˈdarsə əl bæɪd, ən kaɪn tə ðə kɪrk wɪ hɜr ɪ ðə
²mɔrnən.”

.

“ɪts no: sɛf tə rɪn əˈbut ɪ ðə mɪrk. ɪts ˈdɪŋən ən fɔrˈbaɪ. jɪl
bɪ a: wat, ən ˈmeɪr fa: ɪntə ðə dam. jɪ ˈkɑdnə sɪ: jər ⁴han əˈfɔr
jər fɛs—ɛns ut o ðə tun.”

“ə kɛn ðə ³rɛd tə mɪstrəs ˈfɔrbɪsɛz əz wɪlz ðə ³rɛd ʌp ju:r
ˈɡarətˈste:rz, ˈmɛstər brʊs.”

“u: ne dut !.....ən ðərz təɪks əˈbut”.....

.

“ðə lɔrd ɪ tak ke:r o mi frɛ: ðə da:k ən ðə təɪks, ən ðə le:v
o jɪ, ˈmɛstər brʊs”.....

.

"Sae your auld landlord's deid, Tibbie!" he said at last.

"Ay, honest man! He had aye a kin' word for a poor body."

"Ay, ay, nae doobt. But what wad ye say gin I tell't ye that I had boucht the bit hoosie, and was yer new landlord, Tibbie?"

"I wad say that the door-sill wants men'in', to haud the snaw oot; an' the bit hoosie's sair in want o' new thack. The verra cupples'll be rottit awa' or lang."

"Weel that's verra rizzonable, nae doobt, gin a' be as ye say."

"Be as I say, Robert Bruce?"

"Ay, ay; ye see ye're nae a'thegither like ither fowk. I dinna mean ony offence, ye ken, Tibbie: but ye haena the sicht o' yer een."

"Maybe I haena the feelin' o' my auld banes, aither, Maister Bruce! Maybe I'm ower blin' to hae the rheumatize; or to smell the auld weet thack whan there's been a scatterin' o' snaw or a drappy o' rain o' the riggin'!"

"I didna want to anger ye, Tibbie. A' that ye say deserves attention. It would be a shame to lat an auld body like you—"

"No that auld, Maister Bruce, gin ye kent the trowth!"

"Weel, ye're no ower young to need to be ta'en guid care o'—are ye, Tibbie?"

Tibbie grunted.

"Weel, to come to the pint. There's nae doobt the hoose wants a hantle o' doctorin'."

"'Deed does't," interposed Tibbie. "It'll want a' new door. For forbye 'at the door's maist as wide as twa ordinar doors, it was ance in twa halves like a chop-door. And they're ill jined thegither, and the win' comes throu like a knife, and maist cuts a body in twa. Ye see the bit hoosie was ance the dyer's dryin' hoose, afore he gaed further doon the watter."

"Nae doobt ye're richt, Tibbie. But seein' that I maun lay oot sae muckle, I'll be compelled to pit anither thrippence on to the rent."

"Ither thrippence, Robert Bruce! That's three thrippences i' the ook in place o' twa. That's an unco rise! Ye canna mean what ye say! It's a' that I'm able to do to pay my saxpence."

“se jər a:lɫ ˈlandlɔrdz dɪd, ˈtɪbɪ!”

“aɪ, ˈənəst mæn! hi həd əi ə kəɪn wɔrd fər ə pɔːr ˈbɑdɪ.”

“aɪ, aɪ, neɪ dʊt. bət wʌt ˈwɒd jɪ seː ɣɪn ə tɛlt jɪ dɛt aɪ həd ˈbɒxt ðə bɪt ˈhuːsɪ, ən wəz jər njuː ˈlandlɔrd, ˈtɪbɪ?”

“ə ˈwɒd seː dɛt ðə ˈdɔːrˈsɪl ˈwʌnts ˈmɛnən, tə haːd ðə snɑː ut; ən ðə bɪt ˈhuːsɪ z seɪr ɪn ˈwʌnt ə ə njuː θak. ðə ˈvɛrə kʌplz ɪ bi ˈrɒtət əˈwɑː ər lʌŋ.”

“wɪl ðʌts ˈvɛrə ˈrɪzənəbl, neɪ dʊt, ɣɪn aː bi əz jɪ seː.”

“bi əz ə seː, ˈrɒbɜrt brʊs?”

“aɪ, aɪ; jɪ siː jɪr ne ˈɑːðəˈɡrɪðər ləɪk ˈɪðər fauk. ə ˈdɪnnə mɪn ˈoʊm əˈfɛns, jɪ kɛn, ˈtɪbɪ; bət jɪ ˈhennə ðə sɪxt ə jər ɪn.”

“ɪne bi ə ˈhennə ðə ˈfɪlən ə mə a:lɫ benz, ˈeðər, ˈmɛstər brʊs! ˈɪnebɪ əm aʊr blɪn tə heː ðə ˈrʊmɛtɪz; ər tə smɛl ðə a:lɫ wɪt θak wæn ðɜːz bɪn ə ˈskatrən ə snɑː ər ə ˈdrʌpɪ ə ren ə ðə ˈrɪŋən!”

“ə ˈdɪdnə ˈwʌnt tə ˈaʊjər jɪ, ˈtɪbɪ. aː dɛt jɪ seː dɪˈzɜːrvz əˈtɛnfɪn. ɪt ˈwɒd bi ə fɛm tə lʌt ən a:lɫ ˈbɑdɪ ləɪk juː—”

“noː ðʌt a:lɫ, ˈmɛstər brʊs, ɣɪn jɪ kɛnt ðə trauθ!”

“wɪl, jɪr noː aʊr jʌŋ tə nɪd tə bi teɪn ɣɪd keɪr ə—ər jɪ, ˈtɪbɪ?”

.

“wɪl, tə kam tə ðə pɔɪnt. ðɜːz neɪ dʊt ðə hus ˈwʌnts ə hʌntɪ ə ˈdɒktərən.”

“dɪd dʌst,.....ɪtl ˈwʌnt ə njuː dɔːr. fər fərˈbaɪ ət ðə dɔːrz mɛst əz wəɪd əz twaː ˈɔːdmər dɔːrz, ɪt wəz ɛns ɪn twaː haːvz ləɪk ə tʃɒp dɔːr. ən ðeːr ɪl dʒəɪnt ðəˈɡrɪðər, ən ðə wʌn kamz θrʌn ləɪk ə knəɪf, ən mɛst kʌts ə ˈbɑdɪ ɪn twaː. jɪ siː ðə bɪt ˈhuːsɪ wəz ɛns ðə ˈdʌɪərz ˈdraɪən hus, əˈfɔːr hi ɡeɪd ˈfɑːðər dʊn ðə ˈwɔːtər.”

“neɪ dʊt jɪr rɪxt, ˈtɪbɪ. bət ˈsiən dɛt ə mən leː ut seː mʌkl, əl bi kəɪmˈpɛlt tə pɪt əˈmɪðər ˈθrɪpəns ən tə ðə rɛnt.”

“ɪðər ˈθrɪpəns, ˈrɒbɜrt brʊs! ðʌts θriː ˈθrɪpənsəz ɪ ðə uk ɪn plɛs ə twaː. ðʌts ən ˈʌŋkə ˈreɪz! jɪ ˈkannə mɪn wʌt jɪ seː! ɪts aː dʌt əm ebl tə dɔː tə pəɪ mə ˈsʌkspəns. ən a:lɫ blɪn ˈbɑdɪ

An auld blin' body like me disna fa' in wi' saxpences whan she gangs luikin about wi' her lang fingers for a pirn or a prin that she's looten fa'."

"But ye do a heap o' spinnin', Tibbie, wi' thae lang fingers. There's naebody in Glamerton spins like ye."

"Maybe ay and maybe no. It's no muckle that that comes till. I wadna spin sae weel gin it warna that the Almichty pat some sicht into the pints o' my fingers, 'cause there was nane left i' my een. An' gin ye mak ither thrippence a week oot o' that, ye'll be turnin' the wather that He sent to ca my mill into your dam; an' I doot it'll play ill water wi' your wheels."

"Hoot, hoot! Tibbie, woman! It gangs sair against me to appear to be hard-hertit."

"I hae nae doobt. Ye dinna want to *appear* sae. But do ye ken that I mak sae little by the spinnin' ye mak sae muckle o', that the kirk alloos me a shillin' i' the week to mak up wi'? And gin it warna for kin' frien's, it's ill livin' I wad hae in dour weather like this. Dinna ye imaigine, Mr Bruce, that I hae a pose o' my ain. I hae naething ava, excep' sevenpence in a stockin'-fit. And it wad hae to come aff o' my tay or something ither 'at I wad ill miss."

"Weel, that may be a' verra true," rejoined Bruce; "but a body maun hae their ain for a' that. Wadna the kirk gie ye the ither thrippence?"

"Do ye think I wad tak frae the kirk to pit into your till?"

"Weel, say saivenpence, than, and we'll be quits."

"I tell ye what, Robert Bruce: raither nor pay ye one baw-bee more nor the saxpence, I'll turn oot i' the snaw, and lat the Lord luik efter me."

Robert Bruce went away, and did not purchase the cottage, which was in the market at a low price. He had intended Tibbie to believe, as she did, that he had already bought it; and if she had agreed to pay even the sevenpence, he would have gone from her to secure it.

læik mi 'diznə fə: ɪn wɪ 'saksɒnsəz mən fɪ ɡaɪz 'ljukən ə'but wɪ
hər laɪ 'fɪjərz fər ə 'pɪrɪn ɔr ə prɪn ðæt fɪz lutn fə'.

“bat jɪ dɒ: ə hip o 'spɪnən, 'tɪbrɪ, wɪ ðe: laɪ 'fɪjərz. ðərz
'ne:bɑdɪ ɪn 'ɡlamərtən spɪnz læik jɪ.”

“'mebi aɪ ən 'mebi no:. its no: mɑkl ət ðæt kɑmz tɪl. ə
²wəd nə spɪn se wɪl ɡɪn ɪt 'wɔrnə ðæt ðə əl'mɪxtɪ pət sɑm sɪxt 'ɪntə
ðə pɔɪnts o mə 'fɪjərz, kəz ðər wəz nɛn lɛft ɪ mə ɪn. ən ɡɪn jɪ
mɑk 'ɪðər 'θɪpəns ə wɪk ut o ðæt, jɪl bɪ 'tɑrnən ðə 'wədər ðæt hɪ
sɛnt tə kɑ: mɑɪ ¹mɪl 'ɪntə ju:r dɑm; ən ə dʊt ɪtl ple: ɪl 'wətər wɪ
ju:r mɪlz.”

“hut, hut! 'tɪbrɪ, w'ɑmən! ɪt ɡaɪz se:r ə'ɡɛnst mi te ə'pɪ:r tə
bɪ 'hɑrd'hɛrtət.”

“ə he: ne: dʊt. jɪ dɪnə ²want tə ə'pɪ:r se:. bət dɒ jɪ kɛn ðæt
ə mɑk se: ɪtl bɪ ðə 'spɪnən jɪ mɑk se mɑkl o, ðæt ðə kɪrk ə'lu:z
mɪ ə 'fɪlən ɪ ðə wɪk tə mɑk ʌp wɪ? ən ɡɪn ɪt 'wɔrnə fər kəɪn
frɪnz, its ɪl 'li:vən ə ²wəd he: ɪn du:r 'wədər lək ðɪs. 'dɪnə jɪ
'rɛdʒm, 'mɛstər brʊs, ðæt ə he: ə pɔ:z o mə e:n. ə he: 'nɛdɪŋ
ə'vɑ:, ɛk'sɛp ³səɪvnpəns ɪn ə 'stəkən'fɪt. ən ɪt ²wəd he: tə kɑm
ʌf o mə te: ɔr 'sɑmθɪŋ 'ɪðər ət ə ²wəd ɪl mɪs.”

“wɪl, ðæt me: bɪ a: 'vɛrə tru,.....bət ə 'bɑdɪ mɑn he:
ðər e:n fər a: ðæt. ²wəd nə ðə kɪrk ɡɪ: jɪ ðə 'ɪðər 'θɪpəns?”

“dʒɪ θɪŋk ə ²wəd tak fre ðə kɪrk tə pɪt 'ɪntə ju:r tɪl?”

“wɪl, se ³səɪvnpəns, ðæn, ən wɪl bɪ kwɪts.”

“ə tɛl jɪ mɑt, 'rɒbət brʊs: ³rɛðər nɔr pəɪ jɪ wɑn 'bɑ:bi mɔ:r
nɔr ðə 'saksɒns, əl tɑrn ut ɪ ðə snɑ:, ən lɑt ðə lɔrd ljʊk 'ɛftər
mɪ.”

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XIII A. THE WHISTLE

CHARLES MURRAY.

Charles Murray, one of the very best of our modern Scots poets, comes from the "North Countree." He does not in this poem introduce the characteristic pronunciations of his Aberdeenshire Doric. The only exception worth noting is *futtrat* for *whutrit*, i.e. weasel. We find *when*, *whistle*, *porridge*, *nose*, *from*, which in N.E. Sc. would be **fan** or **fin**, **masl**, **porrits** or **pōrits**, **niz**, **fe**. "Dool" and "school" do not rhyme in N.E. Sc., being **dul** and **skwil**, although they rhyme in St. Eng. **dul**, **skul**, or in Mid Sc. **dyl**, **skyl**.

Some of Murray's other poems smack more distinctly of the North-East, e.g. *Winter*:

He cut a sappy sucker from the muckle rodden-tree,
 He trimmed it, an' he wet it, an' he thumped it on his knee;
 He never heard the teuchat when the harrow broke her eggs,
 He missed the craggit heron nabbin' puddocks in the seggs,
 He forgot to hound the collie at the cattle when they strayed,
 But you should hae seen the whistle that the wee herd made!

He wheepled on't at mornin' an' he tweetled on't at nicht,
 He puffed his freckled cheeks until his nose sank oot o' sicht,
 The kye were late for milkin' when he piped them up the closs,
 The kitlins got his supper syne, an' he was beddit boss;
 But he cared na doit nor docken what they did or thoct or said,
 There was comfort in the whistle that the wee herd made.

For lyin' lang o' mornin's he had clawed the caup for weeks,
 But noo he had his bonnet on afore the lave had brecks;
 He was whistlin' to the porridge that were hott'rin' on the fire,
 He was whistlin' ower the travise to the baillie in the byre;
 Nae a blackbird nor a mavis, that hae pipin' for their trade,
 Was a marrow for the whistle that the wee herd made.

XIII A. THE WHISTLE

CHARLES MURRAY.

"The Ingle's heaped wi' bleezin peats
 An bits o' splutt'rin firry reets
 Which shortly thow the ploughman's beets;
 An peels appear
 That trickle oot aneth their seats
 A' ower the fleer.

Here "peats," *reets* (roots), *beets* (boots), "seats" all rhyme with the Aberdeensh. pronunciation **i**. *Fleer* for "floor," Mid Sc. *flure*, rhymes with "appear," i.e. **fli:r**, **ə'pi:r**. The spelling *peels* (pools) also clearly indicates the N.E. pronunciation of this word.

hi kat ə 'sapɪ 'səkər fre ðə mɑkl 'rɒdn'tri;
 hi trɪmt ɪt, ən hi wɑt ɪt, ən hi θɑmpt ɪt ən hɪz kni:
 hi 'nɪvər ¹hɛrd ðə 'tʃʊxət mən ðə 'hɑrə 'brʊk ər ɛgz,
 hi mɪst ðə 'krægət 'hɛrən 'nabən 'pɑdəks ɪn ðə sɛgz,
 hi fɛr'gət tə haʊnd ðə 'kɒlɪ ət ðə katl mən ðe stre:d,
 bɑt ʃɪ ²fʊd he sin ðə ³masl ðæt ðə wi: hɛrd med!

hi mɪpl̩t ɒnt ət ⁴'mɒrnən ən hi twɪtl̩t ɒnt ət nɪxt,
 hi pɑft hɪz frɛklt tʃɪks ʌntɪl hɪz nɔ:z sʌŋk ut ɔ sɪxt,
 ðə kɑɪ wər let fɛr 'mɪlkən mən hi pɔɪpt ðəm ʌp ðə klɒs,
 ðə 'kɪtl̩nz gət ɪz ⁵sapər sɔɪn, ən hi: wɛz 'bɛdət bɒs;
 bɑt hi 'keɪrd nə dɔɪt nɜr 'dɒkən mɑt ðə dɪl ər ⁶θɒxt ər sɛd,
 ðər wɛz 'kaɪnfɜrt ɪn ðə ³masl ðæt ðə wi: hɛrd med.

fɛr 'laɪən laŋ ɔ ⁴'mɒrnənz hi hɛd klɑ:d ðə kɑ:p fɛr wɪks,
 bɛt nu: hi hɛd hɪz 'bɒnət ən ə'fɔɪr ðə le:v hɛd brɪks;
 hi wɛz ³maslən tə ðə 'pɔɪtʃ ðæt wər 'hɒtrən ən ðə ⁶fɑn,
 hi wɛz ³maslən ʌr ðə ⁷'trɛvɪs tə ðə ə'bæɪli ɪn ðə ⁶bair;
 ne: ə 'blakbɪrd nɜr ə 'meɪvɪs, ðæt he: 'pɔɪpən fɛr ðər tred.
 wɛz ə 'mɑrə tə ðə ³masl ðæt ðə wi: hɛrd med.

¹ɑ ²sad, sɪd ³ɪ ⁴ɔ ⁵ɪ ⁶əɪ ⁷ɛ ⁸bɛljɪ

He played a march to battle, it cam' dirlin' through the mist,
Till the halflin' squared his shou'ders an' made up his mind to
 'list;

He tried a spring for wooers, though he wistna what it meant,
But the kitchen-lass was lauchin' an' he thocht she maybe kent;
He got ream an' buttered bannocks for the lovin' lilt he played.
Wasna that a cheery whistle that the wee herd made?

He blew them rants sae lively, schottishes, reels, an' jigs,
The foalie flang his muckle legs an' capered ower the rigs,
The grey-tailed futt'rat bobbit oot to hear his ain strathspey,
The bawd cam' loupin' through the corn to "Clean Pease Strae";
The feet o' ilka man an' beast gat youkie when he played—
Hae ye ever heard o' whistle like the wee herd made?

But the snaw it stopped the herdin' an' the winter brocht him
 dool,

When in spite o' hacks an' chilblains he was shod again for
 school;

He couldna sough the catechis nor pipe the rule o' three,
He was keepit in an' lickit when the ither loons got free;
But he aften played the truant—'twas the only thing he played,
For the maister brunt the whistle that the wee herd made!

hi ple:d ə mɛrtʃ tə batl, ɪt kam ˈdɪrlən θru: ðə mɪst,
tɪl ðə ˈhɑ:flən skwɑ:rt ɪz ˈʃudərz ən med ap hɪz mæɪn tə lɪst ;
hi trɑ:t ə sprɪŋ fər ˈwʊərz, θo hi ˈwɪstnə mæt ɪt mɛnt,
bət ðə ˈkɪtʃɪˈlʌs wəz ˈlaxən ən hi ˈθoxt ʃi: ˈmeɪbi kɛnt ;
hi ɡət rɪm ən ˈbətərt ˈbʌnəks fər ðə ˈlævən hɪt i ple:d.
ˈwəznə ðæt ə ˈtʃi:ri ˈmʌsl ðæt ðə wi: hɛrd med ?

hi blu: ðəm rants se ˈlaɪvli, ʃəˈtɪʃəz, rɪlz, ən dʒɪgz,
ðə ˈfo:li flʌŋ ɪz mʌkl lɛgz ən ˈkepərt aʊr ðə rɪgz,
ðə ˈɡretelt ˈfɑtrət ˈbəbət ut tə hi:r hɪz e:n strəθˈspe:,
ðə bæ:d kam ˈlaupən θru: ðə ˈkɔrn tə “klin pi:z stre:” ;
ðə fɪt o ˈɪlkə mæn ən bɪst ɡət ˈʃʊki mæn hi ple:d—
he ʃi ˈɪvər ˈhɛrd o ˈmʌsl ləɪk ðə wi: hɛrd med ?

bat ðə snɑ: ɪt stɔpt ðə ˈhɛrdən ən ðə ˈwʌntər ˈbroxt ɪm ˈdʌl,
mæn ɪn spəɪt o hʌks ən ˈtʃɪlbɪnɪz hi wəz ʃəd əˈɡen fər ˈskʊl ;
hi ˈkɑdnə sux ðə ˈkɑtɪkəz nɛr pəɪp ðə ru:l o θri:,
hi wəz ˈkɪpət ɪn ən ˈɪkət mæn ðə ˈɪðər lʌnz ɡət fri: ;
bat hi ˈʌfn ple:d ðə ˈtruənt—twəz ðə ˈɒnli θɪŋ hi ple:d,
fər ðə ˈmestər brant ðə ˈmʌsl ðæt ðə wi: hɛrd med !

¹ ʌ ² ɑ: ³ ə ⁴ ɪ ⁵ y

XIV A. THE "NEWS" OF THE MARRIAGE

JOHNNY GIBB OF GUSHETNEUK.

DR WILLIAM ALEXANDER (1826-1894).

CHAPTER XL.

The scene of "Johnny Gibb" is supposed to be the neighbourhood of Culsalmond, Central Abd., and the dialect used is that of the N.E. The spelling attempts to represent the local pronunciation and with a large measure of success.

N.E. Scots extends from Deeside to Caithness. Its most marked phonetic distinction is its treatment of O.E. and Scan. *ō*, Fr. *u*, which generally become **i**, e.g. "done, moon, roose (praise), music, assure" are *deen*, *meen*, *reeze*, *meesic*, *asseer*, **din**, **min**, **ri:z**, **'mi:zik**, **ə'si:r**. When the vowel *is followed* by a back consonant, **ju** is the modern development; thus "took, cook, nook," are *tjeuk*, *kjeuk*, *njeuk*, **tjuk**, **kjuk**, **njuk**. When a back consonant *precedes* the vowel a **w** is developed, e.g. "good, cool" become *gweed* (Mid Sc. *gude* or *guid*), *cweel*, **gwid**, **kwil**.

From Arbroath in Forfarsh. all along the coast to the Spey, O.E. *ā* before *n* appears as **i**; thus "one, bone" are pronounced **in**, **bin**. In Central Buff., however, the pronunciation is *ane*, *bane*, **en**, **ben**. In this Extract we find *aleen* and *neen* alongside of *ane*, *banes*, *stanes*, which variation may be the result of the influence of literary Scots, or perhaps be due to the fact that the writer lived on the borders of two sub-dialects.

"On ay, Hairry, man! This is a bonny wye o' gyaun on! Dinna ye gar me troo't ye wasna dancin' the heilan' walloch the streen. Fa wud 'a thoct 't ye wud 'a been needin' a file o' an aul' day to rest yer banes after the mairriage?"

Such was the form of salutation adopted by Meg Raffan as she entered the dwelling of Hairry Muggart early in the afternoon of the day after Patie's wedding, and found Hairry stretched at full length on the decee.

"Deed, an' ye may jist say 't, Hennie," answered Hairry Muggart's wife. "Come awa' ben an' lean ye doon. Fat time, think ye, came he hame, noo?"

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CHAPTER XL.

There are some curious diphthongs in this dialect, e.g. *fyow*, *byowtifu*, **fjau**, **'bjautifə** for "few, beautiful," *wyte*, *gryte*, *seyrn*, *speyke*, **wəit**, **grəit**, **səivn**, **spəik** for "wait, great, seven, speak."

Among the consonantal peculiarities we find **f = m** over the N.E. area. Thus "who, what, why, whisky" are **fə:**, **fat**, **fu:**, **'faskɪ**. This distinction extends as far south as Arbroath, but south of the Dee valley tends to limit its action to the pronominals.

θ is used as a substitute for **xt** as in "daughter, might," *dother*, *mith*, **'doθər**, **mɪθ**, and **w** is often replaced by **v**, e.g. "wrong, lawyer, sow, snow," *vrag*, *lavyer*, *schuave*, *snjaave*, **vraŋ**, **lavjər**, **fə:v**, **snjə:v**.

This and *that* are used both as Singular and Plural. *This*, **ðɪr** = these or those is unknown. *On* = **on** or **un**, meaning "without," is employed with the Past Part. or Gerund (see Gr. §§ 49, 51, notes 1, 2); example in Extract *on lee't* = "without lying."

The above are a few of the characteristics of this most interesting of Scottish Dialects which has, moreover, preserved a large number of old words now obsolete in other parts of Scotland.

"u: aɪ, 'herɪ, mɪn! ðɪz ɪz ə 'bɒni wai o 'ɟjɑ:n ən! 'dɪnə jɪ ɡar
mɪ tru: tʃɪ 'wɪznə 'daʊsən ðə 'hɪlən 'wələx ðə strɪn. fə: wad ə
θɒxt tʃɪ wad ə bɪn nɪdn ə fəɪl o ən aɪl de: tə rɛst jɪr benz ²ɛftər
ðə 'mɛrɪdʒ?"

.

"dɪd, ən jɪ me dʒɪst se:t, 'hɛnɪ.....kam ə'wa: bɛn ən len
jɪ dun. fat təɪm, θɪŋk jɪ, kam hɪ hem, nu:?"

¹jɑ:n, see Ph. § 32 ²in some parts of Aberdeensh. the
termination *er* is sounded ɪr or ʏr

"Weel, but it's a lang road atween this an' the Broch, min' ye," said Hairry. "An' ye eudna expeck fowk hame fae a mair-riage afore it war weel gloam't."

"Weel gloam't!" exclaimed Mrs Muggart. "I 'se jist haud my tongue, than. Better to ye speak o' grey daylight i' the mornin'."

"Hoot, fye!" answered Hairry. "The souther's lamp wasna oot at Smiddyward fan I cam' in'o sicht o' 't fae the toll road."

"Ou, weel-a-wat, ye've deen won'erfu', Hairry," said the hen-wife. "Ye hed been hame ere cock-craw at ony rate. An' nae doot it wud be throu' the aifterneen afore ye gat them made siccar an' wan awa' fae the Kir'ton."

"Ay, an' dennerin an' ae thing or ither."

"Hoot, noo; aw mith 'a min'et upo' that. An' coorse the like o' young Peter Birse wudna pit 's fowk aff wi' naething shabby. Hed they a set denner, said ye?"

"Weel, an they hedna, I 'se haud my tongue. Aw b'lieve Samie's wife was fell sweir to fash wi' the kyeukin o' 't. Jist fan they war i' the deid thraw aboot it the tither day, I chanc't to luik in. 'Weel, I 'se pit it to you, Hairry,' says she. 'Fan Samie an' me wus mairriet there was a byowtifu' brakfist set doon--sax-an'-therty blue-lippit plates (as mony plates as mony fowk) naectly full't o' milk pottage wi' a braw dossie o' gweed broon sugar i' the middle o' ilka dish, an' as protty horn speens as ever Caird Young turn't oot o' 's caums lyin' aside the plates, ready for the fowk to fa' tee. Eh, but it was a bonny sicht; I min' 't as weel 's gin it hed been fernyear. An' the denner! fan my lucky deddy fell't a heilan' sheep, an' ilka ane o' the bucks cam' there wi' 's knife in 's pouch to cut an' ha'ver the roast an' boil't, an' han' 't roun' amo' the pairty. *He* was a walthy up-throu' fairmer, but fat need the like o' that young loon gae sic len'ths?' says she. 'Ou, never ye min', Mrs Pikshule,' says I, 'gin there be a sheep a-gyaun, it'll be hard gin ye dinna get a shank o' 't—It'll only be the borrowin' o' a muckle kail pot to gae o' the tither en' o' yer rantletree.'"

"Na, but there wud be a richt denner—Nelly Pikshule wasna far wrang, it wudna be easy gettin' knives an' forks for sic a multiteed."

“wil, bīt its ə lʌŋ rəd ə'twin ðis ɪ ðə brɒx, məɪn ʃi,.....
ən ʃi 'kɑdnə ɪk'spɛk fʌuk hem fe ə 'mɛrɪdʒ ə'fɔɪr ɪt wɜr wil
glɒmt.”

“wil glɒmt!.....az dʒɪst ha:d mə tʌŋ, ðan. 'bɛtər tə ʃi
spəɪk o gre: 'deɪlɪxt ɪ ðə 'mɔrnən.”

“hut, fʌɪ!.....ðə 'sʊtərz lʌmp 'wɪznə ut ət 'sɪŋɡli'wɜrd
fən ə kʌm ɪn o sɪxt o ðə 'təl 'rəd.”

“u, 'wɪlə'wat, ʃɪv dɪn 'wʌnərfə, 'hɛrɪ,.....ʃi hɛd bɪn hem
eɪr 'kɒk'krɑ: ət 'əʊnɪ rɛt. ən ne: dʊt ɪt wɜd bi θrʌu ðə ɛftər'mɪn
ə'fɔɪr ʃi gʌt ðəm mɛd 'sɪkər ən wʌn ə'wɑ: fe ðə 'kɪrtən.”

“aɪ, ən 'dɛnərən ən e: θɪŋ ɔr 'ɪðər.”

“hut, nu:; ə mɪθ ə 'mɛɪnət ə'pɔ ðʌt. ən kʊrs ðə ləɪk o ʒʌŋ
'pɪtər bɪrs 'wʌdnə pɪts fʌuk əf wɪ 'neθɪŋ 'fʌbi. hɛd ðe ə sɛt
'dɛnər, sɛd ʃi?”

“wil, ən ðe 'hɛdnə, a:z ¹ha:d mə tʌŋ. ə blɪ:v 'sʌmɪz wəɪf wɪz
fɛl swɪr tə fʌf wɪ ðə 'kju:kən ɒt. dʒɪst ²fən ðe wɜr ɪ ðə dɪd θrɑ:
ə'but ɪt ðə 'ɪðər deɪ, ə tʃʌnst tə lju:k ɪn. 'wil, az pɪt ɪt tə ʃu,
'hɛrɪ,' sɛz ʃi. '²fən 'sʌmɪ ən mɪ: wɪz 'mɛrɪt ðər wɪz ə 'bjʌʊtrɪfə
'brʌkfɛst sɛt dʊn—sʌksp'θɛrtɪ blʊ'ɪpət plɛts (əz 'mɔnɪ plɛts
əz 'mɔnɪ fʌuk) 'nɛtlɪ fʌlt o ³mɪlk 'pɒtɪʃ wɪ ə brɑ: 'dɔsɪ o gwɪd
brʊn 'fʊgər ɪ ðə mɪdl o 'ɪlkə dɪf, ən əz 'prɒtɪ hɔrn spɪnz əz 'ɪvər
kja:rd ʒʌŋ tʌrnt ut ɔz kʌmz 'lʌrən ə'səɪd ðə plɛts, 'rɛdɪ fər ðə
fʌuk tə fɑ: tɪ:. eɪ, bɪt ɪt wɪz ə 'bɔnɪ sɪxt; ə məɪnt əz wɪlz gɪn ɪt
hɛd bɪn 'fɛrnɪr. ən ðə 'dɛnər! ²fən mə 'lʌkɪ 'dɛdɪ fɛlt ə 'hɪlən
ʃɪp, ən 'ɪlkə ən o ðə bʌks kʌm ðeɪr wɪz knəɪf ɪnz putʃ tə kʌt ɪ
'hɑ:vər ðə rɛst ɪ bəɪlt, ən ⁴hʌnt rʊn ə'mo ðə 'pɛrtɪ. hɪ: wɪz ə
'wʌlθɪ 'ʌp'θrʌn 'fɛrmər, bɪt fʌt nɪd ðə ləɪk o ðʌt ʒʌŋ lʊn ge: sɪk
lɛnθs?' sɛz ʃi. 'u, 'nɪvər ʃi məɪn, 'mɪstrəs 'pɪkʃʊl,' sɛz aɪ, 'gɪn ðər
bi ə ʃɪp ⁵ə'gja:n, ɪtl bi ha:rd gɪn ʃi: 'dɪnə gɛt ə fʌŋk ɒt—ɪtl 'əʊnlɪ
bi ðə 'bɔrɔən o ə mʌkl kɛl pɒt tə ge o ðə 'tɪðər ən o ʃɪr 'rʌntl-
trɪ!”

“na, bɪt ðər wɜd bi ə rɪxt 'dɛnər—nɛlɪ 'pɪkʃʊl 'wɪznə fɑ:r
vrʌŋ, ɪt 'wʌdnə bi 'ɪ:zɪ gɛtn knəɪfs ɪ fɔrks fər sɪk ə 'mʌltɪtɪd.”

¹a ²l, ɪ ³ʌ ⁴a: ⁵ə'gja:n

"N—, weel, ye see, puckles o' the young fowk wudna kent sair foo to mak' eese o' them, though they hed hed them. Samie 'imself' cuttit feckly, bit aifter bit, on a muckle ashet, wi' 's fir gullie, 't I pat an edge on till 'im for the vera purpose; ithers o' 's han't it roun'; an' they cam' a braw speed, weel-a-wat, twa three o' them files at the same plate, an' feint a flee but their fingers—a tatie i' the tae han', an' something to kitchie 't wi' i' the tither."

"Eh, wasnin 't a pity that the bridegreem's mither an' 's sister wusna there to see the enterteenment," said Meg, rather wickedly. "Weel, ye wud start for the Broch syne?"

"Aifter we hed gotten a dram; an' wuss't them luck. But jist as we wus settin' to the road, sic a reerie 's gat up ye heard never i' yer born days! Aw 'm seer an' there was ane sheetin' there was a score—wi' pistills an' guns o' a' kin kin'. The young men hed been oot gi'ein draps o' drams; an' *they* hed their pistills, an' severals forbye; an' the tae side was sheetin, an' the tither sheetin back upo' them, till it was for a' the earth like a vera battle; an' syne they begood fungin' an' throwin' aul' sheen, ding dang, like a shoo'er o' hailstones."

"Na, sirs; but ye hed been merry. Sic a pity that ye hedna meesie. Gin ye hed hed Piper Huljets at the heid o' ye, ye wud 'a been fairly in order."

"Hoot, Meg; fat are ye speakin' about? Isna Samie Pikshule 'imself' jist a prencipal han' at the pipes fan he likes? Aweel, it was arreeng't that Samie sud ride upon 's bit grey shaltie, an' play the pipes a' the road, a wee bittie afore—he's ill at gyaun, ye ken, an' eeswally rides upon a bit timmer kin' o' a saiddlie wi' an aul' saick in aneth 't. But aul' an' crazy though the beastie be, I 'se asseer ye it was aweers o' foalin' Samie i' the gutters, pipes an' a', fan a chap fires his pistill—crack!—roon' the nyek o' the hoose—a gryte, blunt shot, fair afore the shaltie's niz! Samie hed jist begun to blaw, an' ye cud 'a heard the drones gruntin' awa', fan the shaltie gya a swarve to the tae side, the 'blower' skytit oot o' Samie's mon', an' he hed muckle adee to keep fae coupin owre 'imself'."

"Na; but that wusna canny!" exclaimed both Hairry's auditors simultaneously.

“h—, wil, ji si:, paklz o ðo jaŋ fauks ‘wadnə kent se:r fu: tə mak is o ðəm, θo ðe hēd hēd ðəm. ‘samɪ ɪm’sel ‘katət ‘feklɪ, bɪt ‘ɛftər bɪt, ən ə makl ‘aʃət, wi:z fɪr ‘ɟalɪ, ət ə pat ən ɛdʒ ən tɪl ɪm fər ðo ‘vərə ‘pɑrpəs; ‘ɪðəz ɔ:z ¹hant ɪt run; ən ðe kam ə brɑ: spɪd, ‘wɪlə‘wat, ‘twaθrɪ o ðəm fəɪlz ət ðə sem plet, ən fɪnt ə flɪ: bɪt ðər ‘fɪŋərz—ə ‘tɑ:tɪ ɪ ðə te: ¹han, ən ‘sɑmθɪŋ tə ‘kɪtʃɪ ɪt wɪ ɪ ðə ‘tɪðər.”

“e:, ‘wɪznɪnt ə ‘pɪtɪ ðət ðə ‘brəɪdgrɪmz ‘mɪðər əns ‘sɪstər ‘wəznə ðe:r tə si: ðə ɛntər’tɪnmənt,.....wil, ji wad stɑrt fər ðə brɒx səɪn?”

“‘ɛftər wɪ hēd ɟətn ə drɑm; ən wɑst ðəm lɑk. bɪt dʒɪst əz wɪ wɑz sɛtn tə ðə rɒd, sɪk ə ‘rɪ:rɪ ɟɑt ʌp ji ¹hɛrd ‘nɪvər ɪ jɪr bɔrn de:z! ʌm sɪ:r ən ðər wɪz ɛn fɪtn ðər wɪz ə skɔ:r—wɪ pɪstlz ɪ ɟanz o ɑ: kɪn kəɪn. ðə jaŋ mən hēd bɪn ut ‘ɟɪən drɑps o drɑmz; ən ðe: hēd ðər pɪstlz, ən ‘sevrəlz fər‘bɑ:; ən ðə te: səɪd wɪz fɪtn, ən ðə ‘tɪðər fɪtn bɑk ə’pɔ ðəm, tɪl ɪt wɪz fər ɑ: ðə ɛrθ ləɪk ə ‘vərə bɑtɪ; ən səɪn ðe brɪɟud ‘fʌŋən ən ‘θrəən ɑ:l fɪn, dɪŋ dɑŋ, ləɪk ə ‘fuər o ‘helstɛnz.”

“nɑ:, spɪz; bɪt ji hēd bɪn ‘mɛrɪ. sɪk ə ‘pɪtɪ ðət ji ‘hɛdnə ‘mɪ:zɪk. ɟɪn ji hēd hēd ‘pəɪpər ‘hɑldʒəts ət ðə hɪd o jɪ, ji wad ə bɪn ‘fɛrlɪ ɪn ‘ɔrdər.”

“hʌt, mɛɟ; fɑt ər ji ‘spəɪkən ə’bʌt? ‘ɪznə ‘samɪ ‘pɪkʃʊl ɪm’sel dʒɪst ə ‘prɛnsɪpl ¹han ət ðə pəɪps ²fən ɪ ləɪks? ə’wɪl, ɪt wəz ə’rɪndʒt ðət ‘samɪ sɑd rəɪd ə’pɔnz bɪt ɟre: ‘fɑltɪ, ən ple: ðə pəɪps ɑ: ðə rɒd, ə wɪ: ‘bɪtɪ ə’fɔ:r—hɪz ɪl ət ³ɟjɑ:n, ji kən, ən ‘ɪ:zwəlɪ rəɪdz ə’pɔn ə bɪt ‘tɪmər kəɪn o ə ‘sɛdlɪ wɪ ən ɑ:l sɛk ɪn ə’neθt. bɪt ɑ:l ɪ ‘kre:zɪ θo ðə ‘bɪstɪ bɪ:, ʌz ə’sɪ:r ji ɪt wɪz ə’wɪ:rz o ‘fɔlən ‘samɪ ɪ ðə ‘ɟatərz, pəɪps ən ɑ:, ²fən ə tʃɑp fəɪrz ɪz pɪstl—krak!—run ðə nʒʊk o ðə hus—ə ɟrəɪt, blɑnt fɒt, fɛr ə’fɔ:r ðə ‘fɑltɪz nɪz! ‘samɪ hēd dʒɪst brɪɟən tə blɑ:, ən ji ‘kɑd ə ¹hɛrd ðə drɔnz ‘grɑntən ə’wɑ:, ²fən ðə ‘fɑltɪ ɟjɑ: ə swɑrv tə ðə te: səɪd, ðə ‘blɔər ‘skəɪtət ut o ‘sɑmɪz mu:, ən ɪ hēd makl ə’dɪ: tə kɪp fe ‘kɑupən ʌr ɪm’sel.”

“nɑ:, bɪt ðət ‘wəznə ‘kɑnɪ!”.....

¹ɑ: ²ɪ, ɪ ³ɟɑ:n

"Samie was fell ill-pleas't, I can tell ye," continued Hairry Muggart. "'Seelence that shottin this moment!' says he, 'or I'll not play anoder stroke for no man livin'.'"

"Eh, but it wusna mowse," said Mrs Muggart.

"Awat Samie was on 's majjesty. 'Ye seerly don't know the danger o' fat ye're aboot,' says he. "It's the merest chance i' the wordle that that shot didna rive my chanter wi' the reboon o' 't.' An' wi' that he thooms the chanter a' up an' doon, an' luiks at it wi' 's heid to the tae side. 'Ye dinna seem to be awaar o' fat ye're aboot. I once got as gweed a stan' o' pipes as ony man ever tyeuk in 's oxter clean connacht the vera same gate,' says Samie."

"Weel?" queried Meg.

"Hoot! Fa sud hin'er Samie to hae the pipes a' fine muntit wi' red an' blue ribbons. An' ov coorse it was naitral that he sud like to be ta'en some notice o'. Nae fear o' rivin the chanter. Weel, awa' we gaes wi' Samie o' the shaltie, noddle-noddlin aneth 'im, 's feet naar doon at the grun, an' the pipes sraichin like onything. For a wee filie the chaps keepit fell weel in order; jist gi'ein a bit 'hooch,' an' a caper o' a dance ahin Samie 's they cud win at it for their pairtners; for ye see the muckle feek o' the young chaps hed lasses, an' wus gyaun airm-in-airm. But aw b'lieve ere we wan to the fit o' the Kirktoon rigs they war brak' in oot an' at the sheetin again. Mains's chiels wus lowst gin that time, an' we wus nae seener clear o' the Kir'ton nor they war at it bleezin awa'; an' forbye guns, fat hed the nickums deen but pitten naar a pun' o' blastin' pooder in'o the bush o' an aul' cairt wheel, syne cul't it, an' laid it doon aneth the briggie at the fit o' the Clinkstyle road, wi' a match at it. Owre the briggie we gaes wi' Samie's pipes skirlin' at the heid o' 's, an' pistills crackin' awa' hyne back ahin, fan the terriblest platoon gaes aff, garrin the vera road shak' aneth oor feet!"

"Keep 's an' guide 's!" said Meg. "Aw houp there wasna naebody hurtit."

"Ou, feint ane: only Samie's shaltie snappert an' pat 'im in a byous ill teen again. But I'm seer ye mitha heard the noise o' 's sheetin an' pipin', lat aleen the blast, naar three mile awa'."

“samī wīz fēl īl plīst, ə kən tēl jī.....‘siləns ðat fətn ðīs ‘momənt!’ sēz hī, ‘ər əl nət ple: ə’nədər strək fər nō: mən ‘līvən.’”

“e:, bīt īt ‘wəznə maʊz,”.....

“ə’wat ‘samī wīz ənz ‘medzəstī. ‘jī ‘sīrlī dənt nə: ðə ‘dendzər o fat ‘jī ə’but,’ sēz hī: ‘īts ðə ‘mī:rəst tʃəns ī ðə wərdl ðət ðat fət ‘dīdnə raɪv mə ‘tʃəntər wī ðə rɪ’bun ət.’ ən wī ðat hī θəmz ðə ‘tʃəntər a: əp ən dun, ən ljuks ət īt wīz hīd tə ðə te: səɪd. ‘jī ‘dīnə sīm tə bī ə’wər o fat ‘jī ə’but. aɪ wənz gət əz gwɪd ə stən o pəɪps əz ‘ənlī mən ‘ɪvər tʃuk ɪnz ‘əkstər klīn ‘kənəxt ðə ‘vərə sem get,’ sēz ‘samī.”

“wɪl?”.....

“hʊt! fə: sɑd ‘hɪnər ‘samī tə he: ðə pəɪps a: fəɪn ‘mɑntət wī rɪd ən blu: ‘rɪbənz. ən əv kʊrs īt wīz ‘netrəl ðət hī sɑd ləɪk tə bī teɪn sɑm ‘nəʊs o. ne: fɪr o ‘raɪvən ðə tʃəntər. wɪl, ə’wə: wī geɪz wī ‘samī o ðə ‘fʌltɪ, ‘nɒdl’nɒdlən ə’nəθ ɪm, ɪz fɪt nə:r dun ət ðə græn, ən ðə pəɪps ‘skrexən ləɪk ‘ənjθɪŋ. fər ə wī ‘fəɪlɪ ðə tʃəps ‘kɪpət fēl wɪl ɪn ‘ɔrdər; dʒɪst ‘gɪən ə bīt hʊx, ən ə ‘kepər o ə dɑns ‘əhɪn ‘samī z ðe kɑd wɪn ət īt fər ðər ‘pərtnərz; fər jī sɪ: ðə mɑkl fæk o ðə ʃəŋ tʃəps həd ‘lɑsəz. ən wīz ‘ɹjɑ:n ɛrm ɪn ɛrm. bīt ə blɪ:v ɛr wī wən tə ðə fɪt o ðə ‘kɪrtən rɪgz ðe wər ‘brækən ut ən ət ðə fɪtn ə’gen. mɛnz tʃɪlz wəz lɑust ɹɪn ðat təɪm, ən wī wəz ne: ‘sɪnər klɪr o ðə ‘kɪrtən nər ðe wər ət īt ‘blɪ:zən ə’wə:; ən fər’bɑɪ gənz, fət həd ðə ‘ɪŋkəɪnz dɪn bīt pɪtn nə:r ə pæn o ‘blɑstən ‘pʊdər ɪn o ðə bɑf o ən a:l kɛrt wɪl, səɪn kɑlft īt, ən leɪd īt dun ə’nəθ ðə ‘brɪɡɪ ət ðə fɪt o ðə klɪŋk’stəɪl rəd, wī ə mɑtf ət īt. aʊr ðə ‘brɪɡɪ wī geɪz wī ‘sɑmɪz pəɪps ‘skɪrlən ət ðə hɪd ɔz, ən pɪstlɪz ‘krækən ə’wə: həɪn bɑk ə’hɪn, ²fən ðə ‘tɛrɪbləst plə’tʊn geɪz ɑf, ‘ɡərən ðə ‘vərə rəd fæk ə’nəθ wɪr fɪt!”

“kɪps ən ɡəɪdz.....ə haʊp ðər ‘wɪznə ‘ne:bɑdɪ ‘hɑrtət.”

“u:, fɪnt en: ‘ənlī ‘sɑmɪz ‘fʌltɪ ‘snəpərt ən pɑt ɪm ɪn ə ‘bərəs īl tɪn ə’gen. bīt əm sɪr jī mɪθ ə ³hɛrd ðə nɔɪz ɔz fɪtn ən ‘pəɪpən, lɑt ə’lɪn ðə blɑst, nə:r θrɪ: məɪl ə’wə:.”

"Weel, aw was jist comin' up i' the early gloamin, fae lockin' my bits o' doories, an' seein' that neen o' the creaturs wasna reestin the furth, fan aw heard a feerious lood rum'le—an't had been Whitsunday as it's Mairti'mas aw wud 'a raelly said it was thunner. But wi' that there comes up o' the win' a squallachin o' fowk by ordinar', an' the skirl o' the pipes abeen a'. *That* was the mairriage—Heard you! Aw wat, aw heard ye!"

"Oh, but fan they wan geylies oot o' kent boun's they war vera quate—only it disna dee nae to be cheery at a mairriage, ye ken."

"An' fat time wan ye there?"

"Weel, it was gyaun upo' seyven o'clock."

"An' ye wud a' be yap eneuch gin than!"

"Nyod, I was freely hungry, ony wye. But aw wat there was a gran' tae wytin's. An aunt o' the bride's was there to welcome the fowk; a richt jellie wife in a close mutch, but unco braid spoken; aw 'm thinkin' she maun be fae the coast side, i' the Collieston wan, or some wye. The tables wus jist heapit at ony rate; an' as mony yalla fish set doon as wud 'a full't a box barrow, onlee't."

"An' was Peter 'imself ony hearty, noo?"

"Wusnin 'e jist! Aw wuss ye hed seen 'im; an' Rob his breeder tee, fan the dancin' begood. It wudna dee to say 't ye ken, but Robbie hed been tastin' draps, as weel 's some o' the lave, an' nae doot the gless o' punch 't they gat o' the back o' their tae hed ta'en o' the loon; but an *he* didna tak' it oot o' twa three o' the lasses, forbye the aul' fishwife, 't was bobbins awa' anent 'im b' wye o' pairtner, wi' 'er han's in 'er sides an' the strings o' 'er mutch fleein lowse. It's but a little placie, a kin' o' a but an' a ben, an' it wusna lang till it grew feerious het. I'se asseer ye, dancin' wasna jeeistie to them that try't it."

"Weel, Mistress Muggart, isna yer man a feel aul' breet to be cairryin on that gate amon' a puckle daft young fowk?"

"Deed is 'e, Hennie; but as the sayin' is, 'there's nae feel like an aul' feel.'"

"Ou, but ye wud 'a baith been blythe to be there, noo," said Hairry, "an' wud 'a danc't brawly gin ye hed been bidden."

"An' Samie ga'e ye the meesic?"

“wil, ə wɪz dʒɪst ˈkɑmən ɹɪ ðə ˈɛrlɪ ˈɡlɒmən, fɛ ˈlɒkən mə bɪts
o ˈdɔːrɪz, ən ˈsiən ðət nɪn o ðə ˈkretərz ˈwɪznə ˈrɪstən ðə fɑrθ, ¹fən ə
ˈhɛrd ə ˈfɪːrɪəs lʊd rɑml—ənt hɛd bɪn ˈwɪtsɹɪdɪ əz ɪts ˈmɛrtɪməs ə
ˈwɑd ə ˈreːlɪ sɛd ɪt wɪz ˈθɑnər. bɪt wɪ ðæt ðər kɑmz ɹɪ o ðə wɪn
ə ˈskwəlɛxən o fɑuk bɑɪ ˈɔːrðnər, ən ðə skɪl o ðə pəɪps əˈbɪn ɑː.
ðæt wɪz ðə ˈmɛrɪdʒ—ˈhɛrd juː! ə wɑt, ə ˈhɛrd jɪ!”

“oː, bɪt ¹fən ðə wɑn ˈɡæɪlɪz ut o kɛnt bʊnz ðə wɑ ˈvɛrə kweɪt—
ˈɔnlɪ ɪt ˈdɪznə diː nɛː tə bi ˈtʃɪːrɪ ət ə ˈmɛrɪdʒ, jɪ kɛn.”

“ən fɑt təɪm wɑn jɪ ðɛːr?”

“wil, ɪt wɪz ²ɡjɑːn əˈpɔ ˈsəɪvən oˈklɒk.”

“ən jɪ wɑd ɑː bi jɑp əˈnjʊx ɡɪn ðɑn!”

“nɒd, ə wɪz ˈfriːlɪ ˈhɑŋrɪ, ˈɔnlɪ wɑɪ. bɪt əˈwɑt ðər wɪz ə ɡrɑn tɛː
ˈwəɪtɛnz. ən ɑnt o ðə brɛɪdɪz wɪz ðɛːr tə ˈwɛlkɑm ðə fɑuk; ə rɪxt
ˈdʒɛlɪ wəɪf ɪn ə klos mɑtʃ, bɪt ˈʌŋkə brɛd spɒkj; əm ˈθɪŋkən fɪ
mən bi fɛ ðə kɒst səɪd, ɪ ðə ˈkɒlɪstən wɑn, ɔːr sɑm wɑɪ. ðə tɛblz
wɑz dʒɪst ˈhɪpət ət ˈɔnlɪ rɛt; ən əz ˈmənɪ ˈjʊlə fɪf sɛt dʌn əz wɑd
ə fɑlt ə bɒks ˈbɑrə, ɔnlɪːt.”

“ən wɪz ˈpɪtər ɪmˈsɛl ˈɔnlɪ ˈhɛrtɪ, nuː?”

“ˈwɑznɪn ɪ dʒɪst! ə wɑs jɪ hɛd sɪn ɪn; ən rəb hɪz ˈbrɪdər tɪː,
¹fən ðə ˈdɑnsən brɪˈɡud. ɪt ˈwɑdnə diː tə sɛːt jɪ kɛn, bɪt ˈrəbɪ hɛd
bɪn ˈtɛstən drʌps, əz wɪlz sɑm o ðə lɛːv, ən nɛː dʌt ðə ɡlɛs o pɑnf
ət ðə ɡɑt o ðə bɑk o ðər tɛː hɛd tɛm o ðə lʊn; bɪt ən hɪː ˈdɪfɪnə
tɑk ɪt ut o ˈtwa θrɪ o ðə ˈlɑsəz, fɔːrˈbɑɪ ðə ɑːl ˈfɪf wəɪf, ət wɪz ˈbɒbən
əˈwɑː əˈnɛnt ɪn bə wɑɪ o ˈpɛrtnər, wɪ ɔːr ³hɑnz ɪn ɔːr səɪdɪz ən ðə
strɪŋz o ɔːr mɑtʃ ˈflɪən lɑus. ɪts bɪt ə ɪtɪl ˈplɛsɪ, ə kɛɪn o ə bɑt ən
ə bɛn, ən ɪt ˈwɑznə lɑŋ tɪl ɪt ɡruː ˈfɪːrɪəs hɛt. əz əˈsɪːr jɪ, ˈdɑnsən
ˈwɪznə ˈdʒɪstɪ tə ðɛm ðət trɑɪt ɪt.”

“wil, ɪmˈstrəs ɪmˈɑɡɛrt, ɪznə jɪr mɑn ə fɪl ɑːl brɪt tə bi ˈkɛrɪən
ən ðæt ɡɛt əˈmən ə pɑkl dɑft jɑŋ fɑuk?”

“dɪd ɪz ɪ, ˈhɛnɪ; bɪt əz ðə ˈsɛən ɪz, ˈðɔːz nɛː fɪl ləɪk ən ɑːl
fɪl.”

“uː, bɪt jɪ wɑd ə beθ bɪn bləɪθ tə bi ðɛːr, nuː,.....ən wɑd
ə dɑnst ˈbrɑːlɪ ɡɪn jɪ hɛd bɪn bɪdn.”

“ən ˈsɑmɪ ɡeː jɪ ðə ˈmɪːzɪk?”

¹ɪ, ɪ ²ɡjɑːn ³ɑː

“Maist pairt. They got a haud o’ a fiddle—there was a cheelie there ’t cud play some—but the treble string brak, so that wudna dee. An’ files, fan they war takin’ a kin’ o’ breathin’, he wud sowff a spring to twa three o’ them; or bess till ’imself singin’, wi’ the fiddle, siclike as it was. Only Samie eeswally sat i’ the tither en’ to be oot o’ their road, an’ mak’ mair room for the dancers, an’ dir’t up the pipes, wi’ a fyoo o’ s that wusna carein’ about the steer takin’ a smoke aside ’im.”

“Na, but ye hed been makin’ yersel’s richt comfortable. Hedna ye the sweetie wives?”

“Hoot ay; hoot ay; till they war forc’t to gi’e them maet an’ drink an’ get them packit awa’—that was aboot ten o’clock. An’ gin than,” continued Hairry, “I was beginnin’ to min’ ’t I hed a bit traivel afore me. Aw kent there was nae eese o’ wytin for the young fowk to be company till ’s, for they wud be seer to dance on for a file, an’ than there wud lickly be a ploy i’ the hin’eren’ at the beddin’ o’ the new-marriet fowk; so Tam Meerison an’ me forgathered an’ crap awa’ oot, sin’ry like, aifter sayin’ good nicht to the bride in a quate wye—Peter was gey noisy gin that time, so we loot him be. We made ’s gin we hed been wuntin a gluff o’ the caller air; but wi’ that, fan ance we wus thereoot, we tyeuk the road hame thegither like gweed billies.”

“mest þært. ðe gæt æ hand o æ fídl—ðær wíẏ æ ‘tʃíli ðe:r æt kad ple: sam—bít ðæ trēbl strɪŋ brak, so ðæt ‘wɑdnə dli:. æn fəilz, ¹fən ðe war ‘takən æ kəin o ‘bre:ðən, hi wad sauf æ sprɪŋ tæ ‘twaθri o ðəm; ær bæz tɪl ɪm’sel ‘sɪŋən, wɪ ðæ fídl, sɪk’ləik æz ɪt wíẏ. ‘ənlɪ ‘samɪ ‘i:zwəlɪ sat ɪ ðæ ‘tɪðər ən tæ bi ut o ðær rəd, ən mak me:r rum fər ðæ ‘dɑnsərz. ən dɪrlt ap ðæ pəips, wɪ æ tʃaɪ oz ðæt ‘wɑznə ‘ke:rən ə’but ðæ stɪr ‘takən æ smək ə’səid ɪm.”

“na:, bít jɪ həd bin ‘makən jɪr’selz rɪxt ‘kəmfərtəbl. ‘həd nə jɪ ðæ ‘switi ‘wəifs?”

“hut aɪ; hut aɪ; tɪl ðe war fɔrst tæ ɡi: ðəm met ən dɪŋk ən ɡæt ðəm ‘pakət ə’wa:—ðæt wíẏ ə’but tən o’klək. ən ɡɪn ðan,ə wíẏ brɪɡmən tæ məin æt æ həd æ bít tre:vl ə’fɔ:r mɪ. æ kent ðær wíẏ ne: i:s o ‘wəitən fər ðæ ʃaŋ fauk tæ bi ‘kɑmpəni tɪl, fər ðe wad bi si:r tæ dɑns ən fər æ fəil, ən ðan ðær wad ‘lɪklɪ bi æ pləi ɪ ðæ ‘hɪnər’ən æt ðæ ‘bedən o ðæ nju:’merɪt fauk; so tam ‘mi:rɪsən ən mi fər’ɡeðərt ən kɹɑp ə’wa: ut, ‘sɪnrɪləik, ‘ɛftər ‘seən ɡud nɪxt tæ ðæ brəid ɪn æ kwet war—‘pɪtər wíẏ ɡəi ‘nɔ:zɪ ɡɪn ðæt təim, so wi lut hɪm bi:. wi medz ɡɪn wi həd bin ‘wantən æ ɡlɑf o ðæ ‘kælər e:r; bít wɪ ðæt, ¹fən ens wi waz ðe’rut, wi tʃuk ðæ rəd hem ðə’ɡɪðərləik ɡwɪd ‘bɪlɪz.”

¹ b ɪ

XV A. TO A MOUSE

ROBERT BURNS.

Wee, sleekit, cowrin, tim'rous beastie,
 O, what a panic's in thy breastie!
 Thou needna start awa' sae hasty,

Wi' bickering brattle!

I wad be laith to rin and chase thee,

Wi' murdering pattle!

I'm truly sorry man's dominion

Has broken nature's social union,

An' justifies that ill opinion

Which makes thee startle

At me, thy poor earth-born companion,

And fellow-mortal!

I doubt na, whyles, but thou mayst thief;

What then? poor beastie, thou maun live!

A daimen icker in a thrave

's a sma' request:

I'll get a blessing wi' the lave,

An' never miss't!

Thy wee bit housie, too, in ruin!

Its silly wa's the win's are strewin'!

An' naething now to big a new ane

O' foggage green!

An' bleak December's winds ensuin',

Baith snell an' keen!

Thou saw the fields laid bare an' waste,

An' weary winter comin' fast,

An' cozie here, beneath the blast,

Thou thought to dwell,

Till crash! the cruel coulter past

Out thro' thy cell.

XV A. TO A MOUSE

ROBERT BURNS.

wi:, 'slikət, 'kuurən, 'tɪmrəs 'bestɪ,
 o:, wət ə 'pamks ɪn ðaɪ 'brestɪ!
 ðu: 'nɪdnə stɜrt ¹ə'wɑ: se 'hestɪ,
 wɪ 'bɪkrən bratl!
 ɑ: ²wəd bi leθ tə rɪn ən tʃes ³tɪ,
 wɪ 'mɑdrən pɑtl!
 əm 'truɪɪ 'sɔrɪ mɑnz də'mɪnjən
 hɜz 'brəkən 'netərz 'soʃəl 'ɪmjən,
 ən 'dʒastɪfɪz ðæt ɪl ə'pɪnjən
 wɪtʃ mɑks ði stɑtl
 ət mi:, ðaɪ pø:r ɛrə⁵bɜrn kəm'penjən,
 ən 'fɛlə'mɜrtl!
 ə 'dʌtnə, wəɪlz, bət ðu: me θi:v;
 wət ðan? pø:r ⁶'bestɪ, ðu mən li:v!
 ə 'demən 'tʃkər ɪn ə ⁷θreɪv
 zə ¹sma: rɪ'kwɛst:
 əl ɡɛt ə 'blɪsən wɪ ðə le:v,
 ən 'nɪvər mɪst!
 ðaɪ wi: bɪt 'hu:zɪ, tɔ:, ɪn 'ruɪn!
 ɪts 'sɪɪ ¹wɑ:z ðə ⁸wɑnz ər 'struɪn!
 ən 'neθɪŋ nu: tə bɪɡ ə nju: ʃɪn
 o 'fɛɡɪdʒ ɡrɪn!
 ən blɪk drɪ'sembərz ⁸wɑnz ɪn'fʊɪn,
 beθ snɛl ɪ kɪn!
 ðu ¹sɑ: ðə fɪldz leɪd beɪr ən wɛst,
 ən 'wi:ri ⁹wɑntər 'kɑmən ⁹fɛst,
 ən 'kɔ:zɪ hi:r, ¹⁰bɪ'mθ ðə blɑst,
 ðu ¹¹θɔxt tə dwɛl,
 tɪl kɹɑf: ðə kruəl 'kutər pɑst
 ut θru: ðaɪ sɛl.

¹ ʊ: ² ɑ:, ɪ ³ See Ph. § 217 (d) ⁴ See Ph. § 151 ⁵ o ⁶ bɪstɪ
⁷ i: ⁸ ɪ ⁹ ɑ ¹⁰ e ¹¹ ə

That wee bit heap o' leaves and stibble
Has cost thee monie a weary nibble !
Now thou's turned out for a' thy trouble,
 But house or hauld,
To tole the winter's sleety dribble,
 And cranreuch cauld !

But, Mousie, thou art no thy lane
In proving foresight may be vain !
The best-laid schemes o' mice an' men
 Gang aft agley,
An' lea'e us nought but grief an' pain
 For promis'd joy !

Still thou art blest, compared wi' me !
The present only toucheth thee :
But och ! I backward cast my e'e
 On prospects drear !
An' forward, tho' I canna see,
 I guess an' fear.

ðat wi bɪt hɪp o lɪfs ən stɪbl
 hæz ¹kɒst ði ²'mɒnɪ ə 'wi:ri nɪbl!
 mɜ: ðuz tærnt ut fɔr ³ɑ: ðaɪ trɪbl,
 bat hʌs ɔr ³hɑ:lɪð,
 tə θəl ðə ⁴'wɪntəz 'sli:ti drɪbl,
 ən ⁵'krænjʊks ³kɑ:lɪð!

bat, 'mʊsi, ðu ɔrt nɔ: ðaɪ len
 ɪn 'prɒ:vən 'fɔrsɪxt me: bi ven!
 ðə 'bɛst'le:d skɪmz o məɪs ən mɛn
 gʌŋ aft ⁶ə'glaɪ,
 ænd li: ʌs ¹nɒxt bat grɪf ən pen
 fɔr 'prɒmɪst ⁶dʒəɪ!

stɪl ðu ɔrt blɛst, kəm'peɪrt wɪ mi:!
 ðə 'prɛzənt 'ɒnlɪ 'tʌtʃəθ ði: :
 bat ¹ɒx! ʌ 'bʌkwɔrd kʌst mə i:
 ən 'prɒspɛks drɪ:r!
 ən 'fɔrwɔrd, θə ə 'kʌnnə sɪ:,
 ʌ ɡɛs ən fɪr.

¹ɔ ²ɔ, ʌ, ʌ ³ʊ: ⁴ɪ, ʌ ⁵'krænjʌks ⁶ʌɪ

XVI A. THE SAVING OF ANNIE

BESIDE THE BONNIE BRIER BUSH.

IAN MACLAREN (1850-1907).

Doctor MacLure did not lead a solemn procession from the sick-bed to the dining-room, and give his opinion from the hearth-rug with an air of wisdom bordering on the supernatural, because neither the Drumtochty houses nor his manners were on that large scale. He was accustomed to deliver himself in the yard, and to conclude his directions with one foot in the stirrup; but when he left the room where the life of Annie Mitchell was ebbing slowly away, our doctor said not one word, and at the sight of his face her husband's heart was troubled.

He was a dull man, Tammas, who could not read the meaning of a sign, and laboured under a perpetual disability of speech; but love was eyes to him that day, and a mouth.

"Is't as bad as yir lookin', doctor? Tell's the truth; wull Annie no come through?" and Tammas looked MacLure straight in the face, who never flinched his duty or said smooth things.

"A' wud gie onything tae say Annie hes a chance, but a' daurna; a' doot yir gaein' tae lose her, Tammas."

MacLure was in the saddle, and as he gave his judgment, he laid his hand on Tammas's shoulder with one of the rare caresses that pass between men.

"It's a sair business, but ye 'ill play the man and no vex Annie; she 'ill dae her best, a'll warrant."

"An' a'll dae mine"; and Tammas gave MacLure's hand a grip that would have crushed the bones of a weakling. Drumtochty felt in such moments the brotherliness of this rough-looking man, and loved him.

Tammas hid his face in Jess's mane, who looked round with sorrow in her beautiful eyes, for she had seen many tragedies, and in this silent sympathy the stricken man drank his cup, drop by drop.

XVI A. THE SAVING OF ANNIE

BESIDE THE BONNIE BRIER BUSH.

IAN MACLAREN (1850-1907).

“ɪst əz bəd əz jɪr ‘lʊkən, ‘dɒktər? tɛlz ðə tryθ; wəl ‘aɪ no:
kʌm θru:?”

“ə wəd ɡɪ: ˈɒnθɪŋ tə se: ‘aɪ hæz ə tʃaʊs, bət ə ‘dɑ:rnə; ə dʌt
jɪr ‘ɡeən tə lɒs hɜr, ‘tʌməs.”

.

“ɪts ə seɪr ‘bɪznəs, bət jɪl ple: ðə mʌn ən no: vɛks ‘aɪ; fɪl
de: hɜr bɛst, ʌl ‘wərənt.”

“ən ʌɪl de: məɪn.”

.

"A' wesna prepared for this, for a' aye thoct she wud live the langest....She's younger than me by ten years, and never wes ill....We've been mairit twal year laist Martinmas, but it's juist like a year the day....A' was never worthy o' her, the bonniest, snoddest, kindliest lass in the Glen....A' never cud mak oot hoo she ever lookit at me, 'at hesna hed ae word tae say about her till it's ower late....She didna cuist up tae me that a' wesna worthy o' her, no her, but aye she said, 'Yir ma ain gude-man, and nane cud be kinder tae me.'...An' a' wes minded tae be kind, but a' see noo mony little trokes a' micht hae dune for her, and noo the time is bye....Naebody kens hoo patient she wes wi' me, an' aye made the best o' me, an' never pit me tae shame afore the fouk....An' we never hed ae cross word, no ane in twal year....We were mair nor man and wife, we were sweethearts a' the time....Oh, ma bonnie lass, what 'ill the bairnies an' me dae without ye, Annie?"

The winter night was falling fast, the snow lay deep upon the ground, and the merciless north wind moaned through the close as Tammas wrestled with his sorrow dry-eyed, for tears were denied Drumtochty men. Neither the doctor nor Jess moved hand or foot, but their hearts were with their fellow-creature, and at length the doctor made a sign to Marget Howe, who had come out in search of Tammas, and now stood by his side.

"Dinna mourn tae the brakin' o' yir hert, Tammas," she said, "as if Annie an' you hed never luv'd. Neither death nor time can pairt them that luv; there's naethin' in a' the world sae strong as luv. If Annie gaes frae the sicht o' yir een she 'ill come the nearer tae yir hert. She wants tae see ye, and tae hear ye say that ye 'ill never forget her nicht nor day till ye meet in the land where there's nae pairtin'. Oh, a' ken what a'm sayin', for it's five year noo sin' George gaed awa, an' he's mair wi' me noo than when he wes in Edinburgh and I wes in Drumtochty."

"Thank ye kindly, Marget; thae are gude words and true, an' ye hev the richt tae say them; but a' canna dae without seein' Annie comin' tae meet me in the gloamin', an' gaein' in an' oot the hoose, an' hearin' her ca' me by ma name, an' a'll no can tell her that a' luv her when there's nae Annie in the hoose.

“ə ʷwezno prɪpeɪrt fər ðɪs, fər ə əi ¹θoxt fɪ wad li:v ðə ʹlæŋəst...fɪz ʹjaŋər ðən mi: bɪ tən i:rz, ən ʹnɪvər wez ɪl...wɪv bɪn ²merɪt twal i:r lest ʹmɛrtɪnməs, bət ɪts dʒɪst ləɪk ə i:r ðə de:.... ə wez ʹnɪvər ʹwɑrði o hər, ðə ¹bɒnɪəst, ʹsnədəst, ʹkəɪndlɪəst lɑs ɪn ðə glən....ə ʹnɪvər kɑd mɑk ut hu: fɪ ʹɪvər ʹlʊkət ət mi:, ət ʹhɛznə hɛd e: wɑrd tə se: əʹbʊt ər tɪl ɪts ʹaʊər let....fɪ ʹdɪdnə kɪst ʌp tə mɪ ðət ə ʷwezno ʹwɑrði o ər, nɔ: hər, bət əi fɪ sɛd, ʹjɪr mə eɪn ɡɪdʹmɑn, ən nɛn kɑd bi ʹkəɪndər tə mɪ.’...ən ə wez ʹməɪndət tə bi kəɪnd, bət ə si: nu: ³mɒnɪ lɪtɪ trɒks ə nɪxt he dɪn fər hər, ən nu: ðə təɪm ɪz bɑ:....ʹnɛbɑdɪ kɛnz hu: ʹpɛfənt fɪ wez wɪ mɪ, ən əi mɛd ðə bɛst o mɪ, ən ʹnɪvər pɪt mɪ tə sɛm əʹfɔɪr ðə faʊk....ən wɪ ʹnɪvər hɛd e: ⁴krəs wɑrd, nɔ: ɛn ɪn twal i:r...wɪ wər mɛɪr nər mɑn ən wəɪf, wɪ wər ʹswɪðɛrts ɑ: ðə təɪm....o, mə ¹bɒnɪ lɑs, wɑtɪ ðə ²bɛrnɪz ən mi: de: wɪθʊt jɪ, ʹaʊɪ?”

.

“dɪnmə mɑɪn tə ðə ʹbrækən o jɪr hɛrt, ʹtɑməs,.....əz ɪf ʹaʊɪ ən ju: hɛd ʹnɪvər ˢlɑvɪd. ⁵nɛðər dɛθ nər təɪm kən ²pɛrt ðɛm ðət ˢlɑv; ðərz ʹnɛðɪn ɪn ɑ: ðə wɑrld se: strɒŋ əz ˢlɑv. ɪf ʹaʊɪ ɡe:z frɛ ðə sɪxt o jɪr ɪn fɪl kɑm ðə ʹnɪ:rər tə jɪr hɛrt. fɪ ⁶wɑnts tə si: jɪ, ən tə hɪɪr jɪ se: ðət jɪl ʹnɪvər fərɪɡɛt hər nɪxt nər de: tɪl jɪ mɪt ɪn ðə ⁷lɑnd wər ðərz nɛ: ²pɛrtən. o:, ə kɛn wɛt əm ʹsɛən, fər ɪts faɪv i:r nu: sɪn dʒɔrdʒ ɡeɪd əʹwɑ:, ən hɪz mɛɪr wɪ mɪ nu: ðən wən hɪ: wez ɪn ʹɛdnbərə ən ɑɪ wez ɪn drɑmʹtɒxtɪ.”

“θɑŋk jɪ ʹkəɪndlɪ, ʹmɑrɡɪt; ðe: ər ɡɪd wɑrdz ən tru:, ən jɪ hɛv ðə ɪxt tə se: ðəm; bət ə ʹkɑnnə de: wɪθʊt ʹsɪən ʹaʊɪ ʹkɑmən tə mɪt mɪ ɪn ðə ʹɡlɒmən, ən ʹɡeən ɪn ən ut ðə hus, ən ʹhɪ:rən ər kɑ: mɪ bɪ mə nɛm, ən əl nɔ: kən tɛl hər ðət ə ˢlɑv hər wən ðərz nɛ: ʹaʊɪ ɪn ðə hus.

¹o ²ɛ ³ɑ, ʌ, ɔ ⁴o ⁵e: ⁶ʌ, ɪ ⁷ɑ: ⁸ø:

"Can naethin' be dune, doctor? Ye savit Flora Cammil, and young Burnbrae, an' yon shepherd's wife Dunleith wy, an' we were a' sae prood o' ye, an' pleased tae think that ye hed keepit deith frae anither hame. Can ye no think o' somethin' tae help Annie, and gie her back tae her man and bairnies?" and Tammas searched the doctor's face in the cold, weird light.

"There's nae pooer in heaven or airth like luve," Marget said to me afterwards; "it maks the weak strong and the dumb tae speak. Oor herts were as water afore Tammas's words, an' a' saw the doctor shake in his saddle. A' never kent till that meenut hoo he hed a share in a'bodys grief, an' carried the heaviest wecht o' a' the Glen. A' peetied him wi' Tammas lookin' at him sae wistfully, as if he hed the keys o' life an' deith in his hands. But he wes honest, and wudna hold oot a false houpp tae deceive a sore hert or win escape for himsel'."

"Ye needna plead wi' me, Tammas, to dae the best a' can for yir wife. Man, a' kent her lang afore ye ever luv'd her; a' brocht her intae the warld, and a' saw her through the fever when she wes a bit lassikie; a' closed her mither's een, and it wes me hed tae tell her she wes an orphan, an' nae man wes better pleased when she got a gude husband, and a' helpit her wi' her fower bairns. A've naither wife nor bairns o' ma own, an' a' coont a' the fouk o' the Glen ma family. Div ye think a' wudna save Annie if I cud? If there wes a man in Muirtown 'at cud dae mair for her, a'd have him this verra nicht, but a' the doctors in Perthshire are helpless for this tribble.

"Tammas, ma puir fallow, if it could avail, a' tell ye a' wud lay doon this auld worn-oot ruckle o' a body o' mine juist tae see ye baith sittin' at the fireside, an' the bairns roond ye, couthy an' canty again; but it's no tae be, Tammas; it's no tae be."

"When a' lookit at the doctor's face," Marget said, "a' thocht him the winsomest man a' ever saw. He wes transfigured that nicht, for a'm judging there's nae transfiguration like luve."

"It's God's wull an' maun be borne, but it's a sair wull for me, an' a'm no ungratefu' tae you, doctor, for a' ye've dune and what ye said the nicht"; and Tammas went back to sit with Annie for the last time.

Jess picked her way through the deep snow to the main road

“kən 'neθɪn bi dɪn, 'dɔktər? jɪ 'se:vɪt 'flɔ:rə kaml, ən jɑŋ barn'breɪ, ən jən 'fɛpərdz wəɪf dan'liθ wəɪ, ən wɪ wər ɑ: se: prʊd o jɪ, ən pli:zd tə θɪŋk ðæt jɪ hɛd 'kɪpət ¹diθ frɛ ə'nɪðər hem. kən jɪ nɔ: θɪŋk o 'səmθɪn tə hɛlp 'aŋ, ən gɪ: hər bak tə hər man ən ²bernz?”.....

“ðərz ne: 'puər ɪn hɛvn ər ɛrθ ləɪk ³slav,.....ɪt mæks ðə wek strɒŋ ən ðə dam tə spɪk. ʊr herts wər əz 'wɔtər ə'fɔɪr 'təməsəz wərdz, ən ə sɑ: ðə 'dɔktər ¹fak ɪn ɪz ²sedl. ə 'nɪvər kent tɪl ðæt 'mɪnət hu: hɪ hɛd ə fɛr ɪn 'ɑ:bɑdɪz grɪf, ən ²kerɪt ðə 'hɛvɪəst wɛxt o ɑ: ðə glɛn. ə 'pɪtɪd hɪm wɪ 'təməs 'lʊkən ʌt ɪm se: 'wɪstfɛlt, əz ɪf hɪ hɛd ðə ³kɪ:z o ləɪf ən ¹diθ ɪn ɪz ⁴handz. bət hɪ wɛz 'ənəst, ən 'wɔdnə ⁴had ʌt ə fɑ:s haup tə dɪ'si:v ə sɔɪr hɜrt ər wɪn ɪ'skep fɔr ɪm'sɛl.”

“jɪ 'nɪdnə plɪd wɪ mɪ, 'təməs, tə de: ðə bɛst ə kən fɔr jɪr wəɪf. man, ə kent ər lɑŋ ə'fɔɪr jɪ: 'ɪvər ⁵slavd ər; ə ⁵broxt ər 'ɪntə ðə ⁴wɔrld, ən ə sɑ: ər θru: ðə 'fɪvər mən fɪ wɛz ə bɪt 'laskɪ; ə klo:zd ər 'mɪðərz ɪn, ən ɪt wɛz mɪ: hɛd tə tɛl ər fɪ wɛz ən 'ərfən, ən ne: man wɛz 'bɛtər pli:zd mən fɪ gət ə gɪd 'hæzbənd, ən ə 'hɛlpət ər wɪ ər faʊr ²bernz. əv ⁶neðər wəɪf nɔr ²bernz o mæ ⁷on, ən ə kʊnt ɑ: ðə faʊk o ðə glɛn mæ 'femlɪ. dɪv jɪ θɪŋk ə 'wɔdnə se:v 'aŋ ɪf ə kɑd? ɪf ðər wɛz ə man ɪn 'mɔ:rtən ət kɑd de: meɪr fɔr ər, əd hæv ɪn ðɪs 'vɛrə nɪxt, bət ɑ: ðə 'dɔktərz ɪn 'pɛrθ³fɑɪr ər 'hɛlpɫəs fɔr ðɪs tɪrbl.

“'təməs, mæ pɔ:r 'fulə, ɪf ɪt kɑd ə'vel, ə tɛl jɪ ə wɔd le: dʌn ðɪs ɑ:lð 'wɔrn'ʌt rɑkl o ə ⁵bodɪ o məɪn dʒɪst tə sɪ: jɪ beθ 'sɪtən ət ðə ³fɑɪrsəɪd, ən ðə ²bernz rund jɪ, 'kuθɪr ən 'kɑntɪ ə'gen; bət ɪts nɔ: tə bi:, 'təməs; ɪts nɔ: tə bi:.”

“mən ə 'lʊkət ət ðə 'dɔktərz fɛs.....ə ⁵θɔxt hɪm ðə 'wɪnsəməst man ə 'ɪvər sɑ:. hɪ wɛz trɑns'fɪgərt ðæt nɪxt, fɔr əm 'dʒɑdʒən ðərz ne: trɑnsfɪgər'ɛfn ləɪk ⁸slav.”

“ɪts gɔdz wɔl ən mɑ:n bi bɔrn, bət ɪts ə seɪr wɔl fɔr mɪ:, ən əm nɔ: ʌn'grɛtfə tə ju:, 'dɔktər, fɔr ɑ: jɪ:v dɪn ən wɔt jɪ sɛd ðə nɪxt.”

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¹ e ² e ³ ai ⁴ a: ⁵ o ⁶ e: ⁷ au ⁸ ø:

with a skill that came of long experience, and the doctor held converse with her according to his wont.

"Eh, Jess wumman, yon wes the hardest wark a' hae tae face, and a' wud raither hae ta'en ma chance o' anither row in a Glen Urtach drift than tell Tammas Mitchell his wife wes deein'.

"A' said she cudna be cured, and it wes true, for there's juist ae man in the land for't, and they micht as weel try tae get the mune oot o' heaven. Sae a' said naethin' tae vex Tammas's hert, for it's heavy eneuch withoot regrets.

"But it's hard, Jess, that money wull buy life after a', an' if Annie wes a duchess her man wudna lose her; but bein' only a puir cottar's wife, she maun dee afore the week's oot.

"Gin we hed him the morn there's little doot she wud be saved, for he hesna lost mair than five per cent. o' his cases, and they'll be puir toon's craturs, no strappin' women like Annie.

"It's oot o' the question, Jess, sae hurry up, lass, for we've hed a heavy day. But it wud be the grandest thing that was ever dune in the Glen in oor time if it cud be managed by hook or crook.

"We 'ill gang and see Drumsheugh, Jess; he's anither man sin' Geordie Hoo's deith, and he wes aye kinder than fouk kent"; and the doctor passed at a gallop through the village, whose lights shone across the white, frost-bound road.

"Come in by, doctor; a' heard ye on the road. Ye'll hae been at Tammas Mitchell's; hoo's the gudewife? A doot she's sober."

"Annie's deein', Drumsheugh, an' Tammas is like tae brak his hert."

"That's no lightsome, doctor, no lightsome ava, for a' dinna ken ony man in Drumtochty sae bund up in his wife as Tammas, an' there's no a bonnier wumman o' her age crosses oor kirk door than Annie, nor a cleverer at her wark. Man, ye 'ill need tae pit yir brains in steep. Is she clean beyond ye?"

"Beyond me and every ither in the land but ane, and it wud cost a hundred guineas tae bring him tae Drumtochty."

"Certes, he's no blate; it's a fell chairge, for a short day's work; but hundred or no hundred we 'ill hae him, an' no let Annie gang, and her no half her years."

“e: dʒes ʷamən, ʒən wɛz ðə ʰhardəst wark ə he: tə fɛs, ən ə wad ¹reðər he te:n mə tʃans o ə ʰnðər ran ɪn ə ɡlɛn ʰartəx drɪft ðən tɛl ʰtaməs ʰmʃəl ɪz wəɪf wɛz ʰdɪən.”

“ə sɛd ʃi ʰkadnə bi kʲərɫ, ən ɪt wɛz tru:, fər ðərz dʒyst e: man ɪn ðə ²land fɔrt, ən ðe mɪxt əz wɪl tru: tə ɡɛt ðə mɪn ut o hevn. se ə sɛd ʰneθɪn tə vɛks ʰtaməsɪz hɛrt, fər ɪts ʰhevr ³ə ʰnjux wɪθut rɪˈɡrɛts.

“bət ɪts hard, dʒes, ðət ʰmanɪ wəl baɪ ləɪf ʰɛftər a:, ən ɪf ʰanɪ wɛz ə ʰdatʃəs hər man ʰwadnə ⁴lu:z ər; bət ʰbiən ⁵onlɪ ə pø:r ʰkɔtərz wəɪf, ʃi mən di: ə ʰfɔ:r ðə wɪks ut.

“ɡɪn wi hɛd ɪm ðə ⁶mɔrn ðərz ɪtl dʌt ʃi wad bi seɪvt, fər hi ʰheznə lɔst me:r ðən faɪv pər sɛnt o ɪz ʰkesəz, ən ðeɪl bi pø:r tunz ʰkretərz, no: ʰstrəpən ʰwimən ləɪk ʰanɪ.

“ɪts ut o ðə ʰkwɛstən, dʒes, se ʰhaɪ ap, las, fər wɪv hɛd ə ʰhevr de:. bət ɪt wad bi ðə ʰɡrandəst θɪŋ ðət wɛz ʰɪvər dɪn ɪn ðə ɡlɛn ɪn u:r tɛɪn ɪf ɪt kəd bi ʰmanɪdʒd bə huk ər kru:k.

“wɪl ɡaŋ ən si: drənz⁷hɪjux, dʒes; ɪz ə ʰnðər man sɪn ʰdʒɔrdɪ hu:z ⁸diθ, ən hi wɛz əi ʰkəɪndər ðən fauk kɛnt.”.....

“kam ɪn baɪ, ʰdɔktər; ə ʰhɛrd ʒɪ ən ðə rɒd. ʒɪl he bɪn ət ʰtaməs ʰmʃəlz; hu:z ðə ɡɪd ʰwəɪf? ə dʌt ʃɪz ʰsɔbər.”

“ʰanɪz ʰdɪən, drənz³hɪjux, ən ʰtaməs ɪz ləɪk tə brək ɪz hɛrt.”

“ðats no: ʰɪxtsəm, ʰdɔktər, no: ʰɪxtsəm ə ʰva:, fər ə ʰdɪnə kɛn ⁵onlɪ man ɪn drəntəxtɪ se: bænd ap ɪn ɪz wəɪf əz ʰtaməz, ən ðərz no: ə ⁶bɔnɪər ʰwamən o hər edʒ ⁷krosəz u:r kɪk dɔ:r ðən ʰanɪ, nər ə ʰklɪvərər ət ər wark. man, ʒɪl nɪd tə pɪt ʒər bre:nz ɪn stɪp. ɪz ʃi klɪn brɪʒnd ʒɪ?”

“brɪʒnd mi: ən ʰɪvrɪ ʰðər ɪn ðə ²land bət en, ən ɪt wad ⁵kɔst ə handər ʰɡɪnɪz tə brɪŋ ɪm tə drəntəxtɪ.”

“ʰsɛrtɪz, ɪz no: blɛt; ɪts ə fɛl tʃɛrdʒ fər ə ⁵fɔrt de:z wark; bət ʰhandər ər no: ʰhandər wɪl he: ɪm, ən no: ⁵lɛt ʰanɪ ɡaŋ, ən hər no: hæf hər ɪ:rz.”

¹e: ²a: ³ʌ ⁴lɔs ⁵ə ⁶e ⁷ʌ ⁸a, ə

"Are ye meanin' it, Drumsheugh?" and MacLure turned white below the tan.

"William MacLure," said Drumsheugh, in one of the few confidences that ever broke the Drumtochty reserve, "a'm a lonely man, wi' naebody o' ma ain blude tae care for me livin', or tae lift me intae ma coffin when a'm deid.

"A' fecht awa at Muirtown market for an extra pund on a beast, or a shillin' on the quarter o' barley, an' what's the gude o't? Burnbrae gaes aff tae get a goon for his wife or a buke for his college laddie, an' Lachlan Campbell 'll no leave the place noo without a ribbon for Flora.

"Ilka man in the Kildrummie train has some bit fairin' in his pooch for the fouk at hame that he's bocht wi' the siller he won.

"But there's naebody tae be lookin' oot for me, an' comin' doon the road tae meet me, and daffin' wi' me about their fairing, or feeling ma pockets. Ou ay, a've seen it a' at ither hooses, though they tried tae hide it frae me for fear a' wud lauch at them. Me lauch, wi' my cauld, empty hame!

"Yir the only man kens, Weelum, that I aince luv'd the noblest wumman in the Glen or onywhere, an' a' luv'e her still, but wi' anither luv'e noo.

"She hed given her hert tae anither, or a've thocht a' micht hae won her, though nae man be worthy o' sic a gift. Ma hert turned tae bitterness, but that passed awa beside the brier bush whar George Hoo lay yon sad simner-time. Some day a'll tell ye ma story, Weelum, for you an' me are auld freends, and will be till we dee."

MacLure felt beneath the table for Drumsheugh's hand, but neither man looked at the other.

"Weel, a' we can dae noo, Weelum, gin we haena mickle brichtness in oor ain hames, is tae keep the licht frae gaein' oot in anither hoose. Write the telegram, man, and Sandy 'ill send it aff frae Kildrummie this verra nicht, and ye 'ill hae yir man the morn."

"Yir the man a' coonted ye, Drumsheugh, but ye 'll grant me ae favour. Ye 'ill lat me pay the half, bit by bit—a' ken yir wullin' tae dae't a'—but a' haena mony pleasures, an' a' wud like tae hae ma ain share in savin' Annie's life."

“ər jɪ ˈmɪnən ɪt, drɑmz⁴hjuː?”.....

“wɪlm məˈkluːr,.....əm ə ˈloʊnli mæn, wɪ ˈneɪbədi o mə eɪn
blyd tə keɪr fər mɪ ˈliːvən, ər tə lɪft mɪ ˈɪntə mə ˈkəfən mæn əm
dɪd.

“ə fɛxt əˈwaː ət ˈmɔːrtən ˈmɛrkət fər ən ˈɛkstrə paʊnd ən ə
bɪst, ər ə ˈfɪlən ən ə ˈkwartər o ˈbɑːrli, ən mʌts ðə ɡɪd oʊt?
bɑːnˈbreː ɡeɪz əf tə ɡɛt ə ɡʊn fər ɪz wʌɪf ər ə bɪk fər ɪz ˈkələdʒ
ˈlɑːdi, ən ˈlɑːlən ˈkɑːməl ɪ nɔː liːv ðə ples nuː wɪθʊt ə ˈɪbən fər
ˈflɔːrə.

“ˈɪlkə mæn ɪn ðə kɪlˈdrɑmɪ treɪn hɛz sɑm bɪt ˈfeɪrən ɪn ɪz putʃ
fər ðə faʊk ət hem ðæt hɪz ˈbɒks wɪ ðə ˈsɪlər hi wʌn.

“bət ðərz ˈneɪbədi tə bi ˈlʊkən ut fər mɪː, ən ˈkɑːmən dʌn ðə
rɒd tə mɪt mɪː, ən ˈdɑːfən wɪ mɪː əˈbʊt ðər ˈfeɪrən, ər ˈfɪlən mə
ˈpɒkəts. nː aɪ, əv sɪn ɪt aː ət ˈɪðər ˈhʊsəz, θo ðe traɪt tə həɪd ɪt
frɪe mɪː fər fɪr ə wɒd ˈlɑːx ət ðəm. mɪː ˈlɑːx, wɪ mə kɑːld, ˈɛmtɪ
hem!

“jɪr ðə ˈloʊnli mæn kɛnz, wɪlm, ðæt ə ɛns ˈlɑːvð ðə ˈnɒbləst ˈwɑːmən
ɪn ðə ɡlɛn ər ˈloʊnɪwɑːr, ən ə ˈlɑːv ər stɪl, bət wɪ əˈnɪðər ˈlɑːv nuː.

“jɪ hɛd ɡɪn hər hɛrt tə əˈnɪðər, ər əv ˈθɒxt ə mɪxt he wʌn ər,
θo neː mæn bi ˈwɑːðɪ o sɪk ə ɡɪft. mə hɛrt tɑːnt tə ˈbɪtərnəs, bət
ðæt pɑːst əˈwaː brɪˈsɪd ðə ˈbrɪər bɑːs wər dʒɔːrdʒ hʌː leː jən sɑd
ˈsmɜːtəɪm. sɑm deː əl tɛl jɪ mə ˈstɔːrɪ, wɪlm, fər ju ən mɪ ər
ɑːld frɪndz, ən wɪl bi tɪl wɪ dɪː.”

.

“wɪl, aː wɪ kæn deː nuː, wɪlm, ɡʊn wɪ ˈhenə mɪkl ˈbrɪxtnəs ɪn
ˈɜː eɪn hemz, ɪz tə kɪp ðə lɪxt frɪe ˈɡeən ut ɪn əˈnɪðər hʌs. rəɪt
ðə ˈtɛləɡrɑːm, mæn, ən ˈsɑːndɪ ɪ sɛnd ɪt əf frɪe kɪlˈdrɑmɪ ðɪs ˈvɛrə
mɪxt, ən jɪl he jər mæn ðə ˈmɔːn.”

“jɪr ðə mæn ə ˈkʊntət jɪ, drɑmz⁴hjuː, bət jɪl ɡrɑnt mɪ eː
ˈfevər. jɪl lɑt mɪː pəɪ ðə hɑːf, bɪt bɪ bɪt—ə kɛn jɪr ˈwɑːlən tə deɪt
ɑː—bət ə ˈhenə ˈmɒnɪ ˈplɪːzərz, ən ə wɒd ləɪk tə he mə eɪn feɪr
ɪn ˈseɪvən ˈɑːnɪz ləɪf.

¹o ²aː ³wɪr, wɑːr, wər ⁴ɑ ⁵a, ə, ʌ ⁶ʒ ⁷θ:

Next morning a figure received Sir George on the Kildrummie platform whom that famous surgeon took for a gillie, but who introduced himself as "MacLure of Drumtochty." It seemed as if the East had come to meet the West when these two stood together, the one in travelling furs, handsome and distinguished, with his strong, cultured face and carriage of authority, a characteristic type of his profession; and the other more marvellously dressed than ever, for Drumsheugh's topcoat had been forced upon him for the occasion, his face and neck one redness with the bitter cold; rough and ungainly, yet not without some signs of power in his eye and voice, the most heroic type of his noble profession. MacLure compassed the precious arrival with observances till he was securely seated in Drumsheugh's dogcart—a vehicle that lent itself to history—with two full-sized plaids added to his equipment—Drumsheugh and Hillocks had both been requisitioned—and MacLure wrapped another plaid round a leather case, which was placed below the seat with such reverence as might be given to the Queen's regalia. Peter attended their departure full of interest, and as soon as they were in the fir-woods MacLure explained that it would be an eventful journey.

"It's a' richt in here, for the wind disna get at the snaw, but the drifts are deep in the Glen, and th'ill be some engineerin' afore we get tae oor destination."

Four times they left the road, and took their way over fields; twice they forced a passage through a slap in a dyke; thrice they used gaps in the paling which MacLure had made on his downward journey.

"A' seleckit the road this mornin', an' a' ken the depth tae an inch; we'll get through this steadin' here tae the main road, but oor worst job 'ill be crossin' the Tochty."

"Ye see the bridge hes been shakin' wi' this winter's flood, and we daurna venture on it, sae we hev tae ford, and the snaw's been melting up Urtach way. There's nae doot the water's gey big, an' it's threatenin' tae rise, but we'll win through wi' a warstle."

"It micht be safer tae lift the instruments oot o' reach o' the water; wud ye mind haddin' them on yir knee till we're ower? An' keep firm in yir seat in case we come on a stane in the bed o' the river."

“its a: rɪxt ɪn biː, fər ðə wɪnd ˈdɪznə ɡet ət ðə snɑː, bət ðə dɪfts ər dɪp ɪn ðə ɡlən, ən ðɪ biː sɑːm ɪndʒɪˈniːrən əfoːr wi ɡet tə ʊr dɛstrɪˈneɪn.”

.

“ə sɪˈlɛkət ðə rɒd ðɪs ¹mɒrnən, ən ə kɛn ðə dɛpθ tə ən ɪnf; wɪl ɡet θruː ðɪs ˈstɛdən hiːr tə ðə mɛn rɒd, bət ʊr wɔːst dʒɒb ɪ bi ¹krosən ðə ˈtɒxtɪ.

“jɪ siː ðə bɪɡ hez bɪn ˈʃakən wɪ ðɪs ˈwɪntərz fləd, ən wi ˈdæːnə vɛntər aʊt, seː wi hev tə fɔːrd, ən ðə snɑːz bɪn ˈmɛltən ʌp ˈɑːtəx wəi. ðəːz neː dʌt ðə ˈwɔːtəz ɡəi bɪɡ, ən ɪts ˈθrɪtnən tə ²rɑːz, bət wɪl wɪn θruː wɪ ə wɔːsl.

“ɪt mɪxt biː ˈsɛfər tə hɪft ðə ˈɪnstrʊmənts ʌt ɔ rɪtʃ ɔ ðə ˈwɔːtər; wɒd jɪ mɔɪnd ˈhʌdən ðəm ən jɪr niː tʃl wɪr ʌʊr? ən kɪp fɪr ɪn jɪr set ɪn kɛs wi kɑːm ən ə stɛn ɪn ðə bɛd ɔ ðə ˈrɪvər.”

By this time they had come to the edge, and it was not a cheering sight. The Tochty had spread out over the meadows, and while they waited they could see it cover another two inches on the trunk of a tree. There are summer floods, when the water is brown and flecked with foam, but this was a winter flood, which is black and sullen, and runs in the centre with a strong, fierce, silent current. Upon the opposite side Hillocks stood to give directions by word and hand, as the ford was on his land, and none knew the Tochty better in all its ways.

They passed through the shallow water without mishap, save when the wheel struck a hidden stone or fell suddenly into a rut; but when they neared the body of the river MacLure halted, to give Jess a minute's breathing.

"It'll tak ye a' yir time, lass, an' a' wud raither be on yir back; but ye never failed me yet, and a wumman's life is hangin' on the crossin'."

With the first plunge into the bed of the stream the water rose to the axles, and then it crept up to the shafts, so that the surgeon could feel it lapping in about his feet, while the dogcart began to quiver, and it seemed as if it were to be carried away. Sir George was as brave as most men, but he had never forded a Highland river in flood, and the mass of black water racing past beneath, before, behind him, affected his imagination and shook his nerves. He rose from his seat and ordered MacLure to turn back, declaring that he would be condemned utterly and eternally if he allowed himself to be drowned for any person.

"Sit doon," thundered MacLure; "condemned ye will be suner or later gin ye shirk yir duty, but through the water ye gang the day."

Both men spoke much more strongly and shortly, but this is what they intended to say, and it was MacLure that prevailed.

Jess trailed her feet along the ground with cunning art, and held her shoulder against the stream; MacLure leant forward in his seat, a rein in each hand, and his eyes fixed on Hillocks, who was now standing up to the waist in the water, shouting directions and cheering on horse and driver.

"Haud tae the richt, doctor; there's a hole yonder. Keep oot o't for ony sake. That's it; yir dacin' fine. Steady, man, steady.

“ɿtl tak jɿ a: jɿr təim, las, ən ə wad ¹reðər bi ən jɿr bak;
bət jɿ ‘nɪvər felt mɪ jɛt, ən ə ‘wamənz læif ɪz ‘haŋən ən ðə
²krosən.”

.

“sɿt dun,” ‘ðandərd mə’klur; “kən’dɛmt jɿ wɪl bi ‘synər ər
‘letər ɡɪn jɪ fɪrk jɿr ‘dʒutɪ, bət θru: ðə ‘watər jɪ ɡaŋ ðə de:.”

.

“³had tə ðə rɪxt, ‘dæktər; ðərz ə həl ‘jəndər. kip ut ot
fər ²onɪ sek. ðats ɿt: jɿr ‘deən fəin. ‘stɛdɪ, mən, ‘stɛdɪ. jɿr ət ðə

Yir at the deepest; sit heavy in yir seats. Up the channel noo, an' ye'll be oot o' the swirl. Weel dune, Jess, weel dune, auld mare! Mak straicht for me, doctor, an' a'll gie ye the road oot. Ma word, ye've dune yir best, baith o' ye, this mornin'," cried Hillocks, splashing up to the dogcart, now in the shallows.

"Sall, it wes titch an' go for a meenut in the middle; a Hielan' ford is a kittle road in the snaw time, but ye're safe noo.

"Gude luck tae ye up at Westerton, sir; nane but a richt-hearted man wud hae riskit the Tochtie in flood. Ye're boond tae succeed aifter sic a grund beginnin'"; for it had spread already that a famous surgeon had come to do his best for Annie, Tammas Mitchell's wife.

Two hours later MacLure came out from Annie's room and laid hold of Tammas, a heap of speechless misery by the kitchen fire, and carried him off to the barn, and spread some corn on the threshing-floor and thrust a flail into his hands.

"Noo we've tae begin, an' we 'ill no be dune for an' oor, and ye've tae lay on withoot stoppin' till a' come for ye; an' a'll shut the door tae hand in the noise, an' keep yir dog beside ye, for there maunna be a cheep about the hoose for Annie's sake."

"A'll dae, onything ye want me, but if—if"——

"A'll come for ye, Tammas, gin there be danger; but what are ye feared for wi' the Queen's ain surgeon here?"

Fifty minutes did the flail rise and fall, save twice, when Tammas crept to the door and listened, the dog lifting his head and whining.

It seemed twelve hours instead of one when the door swung back, and MacLure filled the doorway, preceded by a great burst of light, for the sun had arisen on the snow.

His face was as tidings of great joy, and Elspeth told me that there was nothing like it to be seen that afternoon for glory, save the sun itself in the heavens.

"A' never saw the marrow o't, Tammas, an' a'll never see the like again; it's a' ower, man, withoot a hitch frae beginnin' tae end, and she's fa'in' asleep as fine as ye like."

"Dis he think Annie... 'ill live?"

"Of coorse he dis, and be about the hoose inside a month; that's the gude o' bein' a clean-bluided, weel-livin'——

‘dipæst; sɪt ˈhɛvɪ ɪn jɪr sɛts. ʌp ðə ˈtʃaɪnɪl nuː, ən jɪl bi ut o ðə
 ˈswɜːl. wɪl dɪn, dʒɛs, wɪl dɪn, aːlɪl miːr! mæk strext fər mi,
 ˈdæktər, ən əl ɡiː jɪ ðə rɒd ut. mɑ wɑrd, jɪv dɪn jɪr bɛst, beθ o
 jɪ, ðɪs ˈmɔːnən,”.....

“sal, ɪt wɛz tɪtʃ ən ɡoː fər ə ˈmɪnət ɪn ðə mɪdl; ə ˈhɪlənd
 fɔːrɪd ɪz ə kɪtl rɒd ɪn ðə ˈsnaːtəɪn, bət jɪr sɛf nuː.

“ɡyð læk tə jɪ ʌp æt ˈwastərtən, ˈsɪr; nɛn bət ə ˈrɪxtˈhɛrtət
 mæn wəd he ˈrɪskət ðə ˈtɒxtɪ ɪn flɪd. jɪr bænd tə sækˈsɪd ˈɛftər
 sɪk ə ˈɡrænd brɪˈɡnən.”

.

“nuː wɪv tə brɪˈɡn, ən wɪl nɔː bi dɪn fər ən uːr, ən jɪv tə leː
 ən wɪθut ˈstəpən tɪl ə kɑm fər jɪ; ən əl ʃæt ðə dɔːr tə ˈhæd ɪn ðə
 nɔːz, ən kɪp jɪr ˈdæg brɪˈsɪd jɪ, fər ðər ˈmænə bi ə tʃɪp əˈbut ðə
 hus fər ˈaɪz sɛk.”

“əl deː ˈɔːnθɪŋ jɪ ˈwʌnt mɪ, bət ɪf—ɪf”——

“əl kɑm fər jɪ, ˈtɑməs, ɡɪn ðər bi ˈdendʒər; bət mæt ər jɪ
 fɛrt fər wɪ ðə kwɪnz eɪn ˈsɑrdʒən hiːr?”

.

“ə ˈnɪvər sɑː ðə ˈmɑrə ɒt, ˈtɑməs, ən əl ˈnɪvər siː ðə ləɪk
 əˈɡen; ɪts ɑː ʌr, mən, wɪθut ə hɪtʃ frɛ brɪˈɡnən tə ɛnd, ən fɪz
 ˈfæən əˈslɪp əz fəɪn əz jɪ ləɪk.”

“dɪz hi θɪŋk ˈaɪl...ɪ liːv?”

“əv kʌrs hi dɪz, ən bi əˈbut ðə hus ɪnˈsɪd ə mænθ; ðʌts ðə
 ɡyð o ˈbiən ə ˈklɪnˈbɪdət, ˈwɪlˈliːvən——

1 A 2 O 3 a: 4 A, ʌr 5 ə 6 A, ɪ

"Preserve ye, man, what's wrang wi' ye? It's a mercy a' keppit ye, or we wud hev hed anither job for Sir George.

"Ye're a' richt noo; sit doon on the strae. A'll come back in a whilie, an' ye'll see Annie juist for a meenut, but ye maunna say a word."

Marget took him in and let him kneel by Annie's bedside.

He said nothing then or afterwards, for speech came only once in his lifetime to Tammas, but Annie whispered, "Ma ain dear man."

When the doctor placed the precious bag beside Sir George in our solitary first next morning, he laid a cheque beside it and was about to leave.

"No, no," said the great man. "Mrs Macfadyen and I were on the gossip last night, and I know the whole story about you and your friend.

"You have some right to call me a coward, but I'll never let you count me a mean, miserly rascal"; and the cheque with Drumshough's painful writing fell in fifty pieces on the floor.

As the train began to move, a voice from the first called so that all in the station heard.

"Give's another shake of your hand, MacLure; I'm proud to have met you; you are an honour to our profession. Mind the antiseptic dressings."

It was market-day, but only Jamie Soutar and Hillocks had ventured down.

"Did ye hear yon, Hillocks? Hoo dae ye feel? A'll no deny a'm lifted."

Half-way to the Junction Hillocks had recovered, and began to grasp the situation.

"Tell's what he said. A' wud like to hae it exact for Drumshough."

"Thae's the eedential words, an' they're true; there's no a man in Drumtochty disna ken that, except anc."

"An' wha's that, Jamie?"

"It's Weelum MacLure himsel'. Man, a've often girmed that he sud fecht awa for us a', and maybe dee before he kent that he hed githered mair luve than ony man in the glen.

"A'm prood tae hae met ye,' says Sir George, an' him the greatest doctor in the land. 'Yir an honour tae oor profession.'

"Hillocks, a' wudna hae missed it for twenty notes," said James Soutar, cynic-in-ordinary to the parish of Drumtochty.

“prɪzɛrv jɪ, mən, wats wɔrən wɪ jɪ? ɪts ə ʻmɛrsɪ ə ʻkɛpət jɪ, ər wi wəd əv hɛd əʻmɪðər dʒəb fər ʻsɪr dʒɔrdʒ.

“jɪr a: rɪxt nu:; sɪt du:n ən ðə stre:.. əl kəm bək ɪn ə ʻwælli, ən jɪl si: ʻaɪ dʒɪst fər ə ʻmɪnət, bət jɪ ʻmənə se: ə wəd.”

.

“mə e:n dɪr mən.”

.

.

“dɪd jɪ hɪr jən, ʻhɪləks? hu: de: jɪ: fɪl? əl nɔ: dɪnəi a:m ʻlɪftət.”

.

“tɛlz wət i sɛd. ə wəd ləɪk tə he ɪt ɪgʻzək fər drəmz¹hɪjʌx.”

“ðe:z ðə ɪdɛntɪkl wɔrdz, ən ðər tru:; ðərz nɔ: ə mən ɪn drəmʻtɔxtɪ ʻdɪznə kən ðət, ɪkʻsɛp en.”

“ən wə:z ðət, ʻdʒɪmɪ?”

“ɪts wɪlm məʻklu:r hɪmʻsɛl. mən, əv əfn gɪrnt ðət hɪ sɪd fɛxt əʻwə: fər ʌs a:, ən ʻmɪbɪ di: brʻfɔ:r i kɛnt ðət hɪ hɛd ʻgɪðɔrt me:r ləv ðən ²oɪ mən ɪn ðə glɛn.

“əʻm prəd tə he mɛt jɪ, sɛz ¹sɪr dʒɔrdʒ, ən hɪm ðə ʻgrɛtɛst ʻdɔktər ɪn ðə ³lænd. ʻjɪr ən ʻənər tə ʊr prəʻfɛʃn.”

“ʻhɪləks, ə ʻwɔdnə he mɪst ɪt fər ¹twɪntɪ nɔts,” sɛd dʒɛmz ʻsutər.

¹ A ² O ³ A:

XVII A. THE NEW BUI TS

MY MAN SANDY.

J. B. SALMOND.

The scene of Mr Salmond's sketches is the town of Arbroath in E. Forfar. The author writes generally in Mid Sc. but he introduces a good many local words and pronunciations.

The Arbroath dialect exhibits at least two features found in N.E. Sc.;

(1) **f** = **ṃ** mostly in pronominal words, e.g. **fa:** = Mid Sc. **ma:**, **ma:** = "who" (interrogative); in our extract "what" and "when" are written with ordinary English spelling.

(2) O.E. *ā* + *n* turns up as **i**; thus O.E. *stān*, *ān*, *bān*, *nān* become *steen*, *een*, *been*, *neen* phonetically **stin**, **in**, **bin**, **nin**;

There's twa things Sandy Bowden's haen sin' ever I got acquaint wi' him—an' that's no' the day nor yesterday—that's fairntickles an' cheepin' buits. I never kent Sandy bein' withoot a pair o' 'lastic-sided buits that gaed squakin' to the kirk like twa croakin' hens. I've seen the fowk sometimes turn roond-aboot in their seats, when Sandy cam' creakin' up the passage, as gin they thocht it was a brass-band comin' in. But Sandy appears to think there's something reverint an' Sabbath-like in cheepin' buits, an' he sticks to them, rissen be't or neen. I can tell ye, it's a blissin' there's no' mony mair like him, or we'd hae gey streets on Sabbath. The noise the maitter o' twenty chields like Sandy cud mak' wi' their buit soles wud fair deave a hale neeperhude.

Hooever, it wasna Sandy's buits I was to tell you aboot; it was my nain. But afore I say onything aboot them, I maun tell you aboot the fairntickles. As I was sayin', Sandy's terriple fairntickled aboot the neck an' the sides o' the nose, an' oor lest holiday made him a hankle waur than uswal. He's a gey prood mannie too, mind ye, although he winna haud wi't. But I can tell you it's no a bawbee-wirth o' hair oil that sairs Sandy i' the week. But that's nether here nor there.

XVII A. THE NEW BUI TS

MY MAN SANDY.

J. B. SALMOND.

Mid Sc. *stane, aue, bane, nane*. *neen* is the only example of this localism in our text.

On the other hand, the Arbroath dialect agrees with Mid Sc. in rendering O.E. *ō* or Fr. *u* by **y** or **ø**, the ordinary spelling being *u* + *consonant* as in *gude*, or *ui* as in *buits*.

It rejects **q** as a substitute for **a:** as in **a:ld** = *old*. The glottal catch is rare.

A curious unvoicing is heard in the suffixes *age, ble*, e.g. *manish*, **'manɪʃ** = "manage," *terrible*, **'terɪpl** = terrible.

Lastly **kn** becomes **tn** (see Ph. § 21) as in our text *tnet*, **tnet** = "knit," *knock*, **tnok** = clock (timepiece).

ðərz twa: θɪŋz 'sandrɪ 'baudənz heɪn sɪn 'ɪvər a: gət ə'kwant
wɪ ɪn—ən ðats no: ðə de: nər 'jɪstərdɪ—ðats 'ferntɪklz ən 'tʃɪpən
byts. ə 'nɪvər kɛnt 'sandrɪ 'biən wɪθut ə peɪr o 'lastɪk'səɪdət byts
ðət geɪd 'skwɑ:kən tə ðə kɪrk ləɪk twa: 'krokən hɛnz. əv sɪn ðə
faʊk 'samtəɪmz tɑrn 'rʊnd'ə'but ɪn ðər sets, mən 'sandrɪ kɑm
'kri:kən ʌp ðə 'pɑsədʒ, əz ɡɪn ðe ¹θɔxt ɪt wəz ə 'brɛs²'band 'kɑmən
ɪn. bət 'sandrɪ ə'pɪəz tə θɪŋk ðərz 'səmθɪŋ 'rɛvrɪnt ɪ 'sɑ:bəθ ləɪk
ɪn 'tʃɪpən byts, ən hi stɪks tə ðəm, ɪzn bi:t ər nɪn. ə kən tel ʃɪ,
ɪts ə 'blɪsən ðərz no: ³'monɪ meɪr ləɪk hɪm, ər wɪd he: ɡəɪ strɪts ən
'sɑ:bəθ. ðə ⁴nɔɪz ðə 'mɛtər o 'twɪntɪ tʃɪlz ləɪk 'sandrɪ kɑd mɑk wɪ
ðər byt solz wəd feɪr dɪ:v ə hel 'nɪpərhyd.

hu'ɪvər, ɪt 'wəznə 'sandrɪz byts ə wəz tə tel ʃɪ ə'but; ɪt wəz
mə ⁵neɪn. bət ə'fɔɪr ə se: ¹'ɒnɪθɪŋ ə'but ðəm, ə mən tel ʃɪ ə'but ðə
'ferntɪklz. əz ə wəz 'seən, 'sandrɪz 'tɛrɪpl 'ferntɪklt ə'but ðə nek ən
ðə səɪdz o ðə nɔ:z, ən ⁶ʊr lɛst 'həlɪdɪ mɛd ɪn ə haŋkl wɑ:r ðən
ʃjə:zwəl. hɪz ə ɡəɪ prʊd 'mɑnɪ tɔ:, məɪnd ʃɪ, əl'θo: hi 'wɪnnə hɑ:d
wɪt. bət ə kən tel ʃɪ ɪts no: ə 'bɑ:bi'wɪpθ o heɪr'əɪl ðət seɪrz
'sandrɪ ɪ ðə wɪk. bət ðats ⁷'neðər hi:r nər ðe:r.

¹ o ² a: ³ o, a, ʌ ⁴ ɔɪ ⁵ See Ph. § 217 (e) ⁶ wɪr, wər, wɑr ⁷ e:

Weel, Sandy had been speakin' about his fairntickles to Saunders Robb. Saunders, in my opinion, is juist a haiverin' auld ass. He's a hoddell-dochlin', hungert-lookin' wisgan o' a cratur; an', I'm shure, he has a mind to match his body. There's naethin' he disna ken aboot—an', the fac' is, he kens naething. He's aye i' the wey o' improvin' ither fowk's wark. There's naethin' Saunders disna think he could improve, excep' himsel' mibby. I canna be bathered wi' the chatterin', fykie, kyowowin' little wratch. He's aye throwin' oot suggestions an' hints aboot this and that. He's naething but a suggestion himsel', an' I'm shure I cud ofen throw him oot, wi' richt gude will.

Weel, he'd gien Sandy some cure for his fairntickles, an' Sandy, unbekent to me, had gotten something frae the druggie an' mixed it up wi' a guid three-bawbee's wirth o' cream that I had in the upstairs press. He had rubbit it on his face an' neck afore he gaed till his bed; but he wasna an' oor beddit when he had to rise. An' sik a sicht as he was! His face an' neck were as yellow's mairyguilds, an' yellower; an' though I've taen washin' soda, an' pooder, an' the very scrubbin' brush till't, Sandy's gaen aboot yet juist like's he was noo oot o' the yellow fiver an' the jaundice thegither.

"Ye'll better speer at Saunders what'll tak' it aff," says I till him the ither mornin'.

"If I had a grip o' Saunders, I'll tak' mair than the fairntickles aff him," says he; an' faigs, mind you, there's nae sayin' but he may do't; he's a spunky carlie Sandy, when he's raised.

But, as far as that's concerned, I'm no' sorry at it, for it'll keep the cratur awa' frae the place. Sin' Sandy put that sofa into the washin'-hoose, him an' twa-three mair's never lain oot o't. Lyin' smokin' an' spittin' an' crackin' aboot life bein' a trauchle, an' so on! I tell you, if it had lested muckle langer, I'd gien them a bucket o' water sweesh aboot their lugs some day; that's juist as fac's ocht.

But I maun tell you aboot my mischanter wi' my noo buits. I'm sure it has fair delighted Sandy. He thinks he's gotten a hair i' my neck noo that'll haud him gaen a while. He was needin't, I can tell you. If ilky mairter he's made had been a hair in his neck, I'll swag, there wudna been room for mony fairntickles.

wil, 'sandr häd bin 'spikän ä'but hiz 'ferntiklz tå 'sandärz rob. 'sandärz, in mai ä'pijän, iz dzyt ä 'he:vrän a:ld as. hiz ä 'hädldöxlän, 'hanjert 'lukän 'wizgän ö ä 'kretär; än, äm sör, hi hüz ä mäind tå matsf iz ¹bodl. äärz 'neθin hi 'diznä kän ä'but—än, dö fak iz, hi kens 'neθij. hiz äi i dö wäi ö in'prö:vän 'idör fauks wark. äärz 'neθin 'sandärz 'diznä θijik hi kad in'pröv, i'k'sep in'sel in'ibj. ä 'kannä bi 'baðert wj dö 'tsaträn, 'fäiki, 'kjan'wauän ljtł wratf. hiz äi 'θroän ut sad'zistfänz n hñts ä'but döf n äat. hiz 'neθij bät ä sad'zistfän hñm'sel, än äm sör ä kad öfn θro: hñm ut, wj rñxt gyd ²wjl.

wil, hid gin 'sandr sam kjör fär iz 'ferntiklz, än 'sandr, an-brkent tå miz, häd götn 'samθij fre dö 'dragr än mñkst it ap wj ä gyd θri 'ba:biz wprθ ö krim döt ä häd in dö 'apstærz pres. hi häd 'rabät it än hiz fes n nek ä'föir hi geid tjl iz bäd; bät i 'wänä än ur 'bädät wän hi häd tå ³raiz. än sñk ä sñxt äz i wöz! hiz fes n nek wär äz 'jalä z 'mergyldz, än 'jalöär; än θö äv tein 'wafän 'sodä, än 'pudär, än dö 'verä 'skrabän braf tjtł, 'sandiz 'geän ä'but jet dzyt löiks i wöz nu: ut ö dö 'jalä 'fivär än dö 'dzandiz dö'gräär.

"jil 'bätär spir ät 'sandärz mat i tak it af," sez ai tjl hñm dö 'idör ¹mörnän.

"if a häd ä grñp ö 'sandärz, al tak meir döän dö 'ferntiklz af in," sez hi; än fegz, mäind jil, äärz ne: 'seän bät i me dö:t; hiz ä 'spañkj 'karlj 'sandr, wän iz re:zl.

bät, äz fär äz äats kän'se:rnt, äm no: 'sär i at it, fär itl kip dö 'kretär ä'wa: fre dö ples. sñ 'sandr pat äat 'sofä 'tñtö dö 'wafän-θus, hñm än 'twaθri me:rz 'nivr le:n ut öt. 'larän 'smökän än 'spñtän än 'krakän ä'but löif 'biän ä tra:xl, än so än! ä töl jil, if it häd 'lestät makt 'lanj, äd gin döm ä 'bakät ö 'watär swif ä'but äär lagz sam de:; äats dzyt äz faks ¹öxt.

bät ä män töl jil ä'but mä mñfantär wj mä nu: byts. äm sör it hüz fär drläitöt 'sandr. hi θijks hiz götn ä he:r i mä nek nu: döt i ⁴had in 'geän ä wöl. hi wöz nidnt, ä kän töl jil. if'ljkl 'mertär hiz med häd bin ä he:r in hiz nek, al swag, dö 'wadnä bin rum fär ⁵mönj 'ferntiklz.

Weel, I gaed awa' to the kirk lest Sabbath—Sandy, of coorse, cudna get oot wi' his yallow face an' neck. He had a bran poultice on't to see if it wud do ony guid. I canna do wi' noo buits ava, till I've worn them a while. I pet them on mibby to rin an errand or twa, till they get the set o' my fit, an' syne I can manish them to the kirk. But I canna sit wi' noo buits; they're that uneasy. I got a noo pair lest Fursday, an' tried them on on Sabbath mornin'. But na, na! Altho' my auld anes were gey blinkit, an' worn doon at the heels, I juist put them on gey hurried, an' aff I set to the kirk, leavin' Sandy to look efter the denner.

I was feelin' akinda queerish when I startit; but I thoct it was juist the hurry, an' that a breath o' the caller air wud mak' me a' richt. But faigs, mind ye, instead o' better I grew waur. My legs were like to double up aneth me, an' my knees knokit up again' ane anither like's they'd haen a pley aboot something. I fand a sweit brakin' oot a' ower me, an' I had to stop on the brae an' grip the railin's, or, it's juist as fac's ocht, I wudda been doon i' the road on the braid o' my back. I thoct I was in for a roraborialis, or some o' thae terrible diseases. Eh, I was feard I wud dee on the open street; I was that! Mysie Meldrum noticed me, an' she cam' rinnin' to speer what was ado.

"I've taen an awfu' dwam, Mysie," says I. "I think I'm genna dee. Ye nicht juist sit doon on the railin's aside's till the fowk be by."

"I think we're aboot the henmost, Bawbie," says she. "We're gey late; but I'll bide aside you, lassie."

We sat for the maitter o' ten meenits, an' I got akinda roond, an' thoct I wud try an' get hame. Mistress Kenawee had putten on her tatties an' come oot for a dander a bittie, an' noticed the twa o's; so she cam' up, an' I got her airm an' Mysie's, an', though it was a gey job, we manished to get hame. An' gled I was when I saw Sandy's yallow nose again, I can tell ye, for I was shure syne I wud dee at hame amon' my nain bed-claes.

"The Lord preserve's a'!" says Mysie when she saw Sandy. "What i' the name o' peace has come ower you? I'll need to go! I've Leeb's bairns at hame, you see, an' this is the collery

wil, ə ɡeɪd ə'wa: tə ðə kɪrk læst 'sa:bəθ—'sandr, əv kʌrs, 'kɑdnə ɡet ut wɪ hɪz 'ʒalə fes ən nəsk. hi həd ə bræn 'pɒltɪs ɒnt tə si: ɪf ɪt wəd dɒ: ¹ʔnɪ ɡyɪd. a 'kannə dɒ: wɪ nu: byts ə'va:, tɪl əv ¹wɒrn ðəm ə'məɪl. ə pɪt ðəm ɒn 'ɪmɪt tə rɪn ɒn ²e:rænd ər twa:, tɪl ðe ɡet ðə sɛt o mə fɪt, ən səɪn ə kæn 'ɪmənɪf ðəm tə ðə kɪrk. bət ə 'kannə sɪt wɪ nu: byts; ðeɪr ðat ³ʌn'ɪ:zi. ə ɡɒt ə nu: peɪr læst 'fɔ:ɹzɪ, ən traɪt ðəm ɒn ən 'sa:bəθ ¹ɪ'mɒnən. bət na:, na: ! əl'θo mə a:ɪld enz wər ɡəɪ 'bɪŋkət, ɪ ¹wɒrn dʌn ət ðə hɪlz, ə dʒyst pɪt ðəm ɒn ɡəɪ 'hærɪt, ən əf ə sɛt tə ðə kɪrk, 'lɪvən 'sandr tə luk 'ɛftər ðə 'dɛnər.

ə wəz 'fɪlən ə'kɪndə 'kwɪ:rɪf mən ə 'startət; bət ə ¹θɒxt ɪt wəz dʒyst ðə 'hærɪ, ən ðət ə ⁴breθ o ðə 'kælər eɪr wəd mæk mɪ a: rɪxt. bət feɡz, məɪnd jɪ, ⁵ɪn'stɛd o 'bɛtər ə ɡru: wɑ:r. mə leɡz wər ləɪk tə dubl ʌp ⁴ə'neθ mɪ, ən mə nɪ:z 'nɒkət ʌp ə'ɡen ən ə'mɪðər ləɪks ðed heɪn ə pləɪ ə'but 'səmθɪŋ. ə ⁶fænd ə swəɪt 'brækən ut a: ʌr mɪ, ən ə həd tə stɒp ɒn ðə bre: ən ɡrəp ðə 'relənz, ər, ɪts dʒyst əz fæks ¹θɒxt, ə wəd ə bɪn dʌn ɪ ðə rɒd ən ðə bred o mə bak. ə ¹θɒxt ə wəz ɪn fər ə rɒrəbərɪ'ʌlɪz, ər sʌm o ðe: 'tɛmpl ³dɪ'zi:zɛz. e:, ə wəz ⁷fɪ:rd ə wəd di: ɒn ðə 'ɒpən strɪt; ə wəz ðat ! 'məɪzi 'mɛldrəm 'nɒtɪst mɪ, ən fɪ kʌm 'rɪnən tə spɪr mæt wəz ə'dɒ:.

“əv te:n ən 'a:fə dwa:m, 'məɪzi,” sɛz aɪ. “ə θɪŋk əm 'ɡɪnnə di: jɪ mɪxt dʒyst sɪt dʌn ɒn ðə 'relənz ə'səɪdz tɪl ðə flʌk bɪ bər.”

“ə θɪŋk wɪ:r ə'but ðə 'hɪnmɛst, 'bɑ:bɪ,” sɛz fɪ. “wɪ:r ɡəɪ let; bət əl bəɪd ə'səɪd jɪ, 'lɑsɪ.”

wɪ sət fər ðə 'mɛtər o tɛn 'ɪmɪnɛts, ən ə ɡɒt ə'kɪndə rund, ən ¹θɒxt ə wəd traɪ ən ɡɛt hem. 'mɪstrəs 'kɛnəwɪ həd pʌtn ən ər 'tʌtɪs ɪ kʌm ut fər ə ⁶dʌndər ə 'bɪtɪ, ən 'nɒtɪst ðə twa: ɔ:z; so fɪ kʌm ʌp, ən ə ɡɒt hər ⁴ɛrm ən 'məɪzɪz, ən, θo ɪt wəz ə ɡəɪ dʒɒb, wɪ 'mʌnɪft tə ɡɛt hem. ən ɡlɛd ə wəz mən ə sɑ: 'sandrɪz 'ʒalə nɔ:z ə'ɡen, ə kæn tɛl jɪ, fər ə wəz fɔ:r səɪn ə wəd di: ət hem ə'mon mə nem 'bɛd'kle:z.

“ðə lɔ:rd prɪ'zɜrvz a: !” sɛz 'məɪzi mən fɪ sɑ: 'sandr. “mæt ɪn ðə nem o pɪs həz kʌm ʌr jɪ? əl nɪd tə ɡo: ! əv lɪbz ⁴bɛrnz ət hem, jɪ si:, ən ðɪs ɪz ðə 'kɒləɪ ər ðə 'rɪndərpeɪst ər 'səmθɪŋ

or the renderpest or something come ower you twa, an' I'm feard o' smittin' the bairns, or I wudda bidden. As shure's I live, I'll need to go!" an' she vanisht oot at the door wi' a face as white's kauk.

"I think I'll rin for the docter, Bawbie," said Mistress Kenawee. She kent aboot Sandy's fairntickles afore, of coorse, an' Sandy's yallow fizog didna pet her aboot.

"Juist hover a blink," says I, "till I see if I come to mysel'."

I sat doon in the easy-chair, an' Sandy was in a terrible wey aboot me. He cudna speak a wurd, but juist keepit sayin', "O dinna dee, Bawbie, dinna dee; your denner's ready!" He lookit me up an' doon, an' then booin' doon till he was for a' the world juist like a half-steekit knife he roars oot, "What's ado wi' your feet, Bawbie? Look at them! Your taes are turned oot juist like the hands o' the tnoock, at twenty meenits past echt. You're shurely no genna tak' a parrylattick stroke."

I lookit doon, an' shure eneuch my taes were turned oot an' curled roond like's they were gaen awa' back ahent my heels. Mistress Kenawee got doon on her knees aside me.

"Preserve's a', Bawbie," says she; "you have your buits on the wrang feet! Nae winder than your knees were knokin' thegither wi' thae auld worn-doon heels turned inside, an' your taes turned oot."

But I'll better no' say nae mair aboot it. I was that angry; and Mistress Kenawee, the bissam, was like to tnet hersel' lauchin'; but, I ashure ye, I never got sik a fleg in my life—an' sik simple dune too, mind ye.

kam aur ju: twa:; ən əm ¹fɪ:rd o smɪtn ðə ²bernz, ər ə wad ə bɪdn.
əz fɔ:rz ə li:v, əl nɪd tə ɡo:!" ən fi 'vanɪft ut ət ðə dɔ:r wɪ ə fes
əz məɪts kæk.

"ə θɪŋk əl rɪn fər ðə 'dɔktər, 'bɑ:bɪ," sɛd 'mɪstrəs 'kənəwi. fi
kɛnt ə'but 'sændɪz 'ferntɪklz ə'fɔ:r, əv kʊrs, ən 'sændɪz 'ʒalə fɪ'zəɡ
'dɪdnə pɪt hər ə'but.

"dzɪst 'hɔ:vər ə blɪŋk," sɛz aɪ, "tɪl ə si: ɪf ə kam tə mə'sɛl."

ə sat dʌn ɪn ðə ³'i:zi'tʃɛr, ən 'sændɪ wəz ɪn ə 'tɛrɪpl wəɪ ə'but
mɪ. hi 'kɑdnə spɪk ə wɪrd, bət dzɪst 'kɪpət 'seən, "o:; 'dɪnnə di:
'bɑ:bɪ, 'dɪnnə di:; jər 'dɛnərz 'rɛdɪ!" hi 'lʊkət mɪ ʌp ən dʌn, ən
ðən 'buən dʌn tɪl hi wəz fər a: ðə ⁴wɜ:ld dzɪst ləɪk ə 'hɑ:fstɪkət
nəɪf hi rɔ:rz ut, "məts ə'dɔ: wɪ jər fɪt, 'bɑ:bɪ? lʊk ət ðəm! jər
tɛ:z ər tərnt ut dzɪst ləɪk ðə ⁴hændz o ðə ⁵tnɔk, ət 'twɪntɪ'mɪnɪts
pɑst ɛxt. jɪr 'fɔ:rli no: 'ɡɪnnə tak ə pɑrɪ'latɪk stɹɔk."

ə 'lʊkət dʌn, ən fɔ:r ə'ɲjʊks mə tɛ:z wər tərnt ut ən kɑrlt
rʌnd ləɪks ðe wər 'ɡeən ə'wɑ: bæk ə'hɪnt mə hɪlz. 'mɪstrəs 'kənəwi
ɡɔt dʌn ən ər nɪ:z ə'səɪd mɪ.

"prɪzɜrvz a:, 'bɑ:bɪ," sɛz fi; "jɪ həv jər bɪts ən ðə wɹəŋ fɪt!
ne: 'wɪndər ðən jər nɪ:z wər ⁵'nɔkən ðə'ɡɪðər wɪ ðe: a:lɪð ⁵wɔrn-
'dʌn hɪlz tərnt ɪn'səɪd, ən jər tɛ:z tərnt ut."

bət əl 'bɛtər no: se: ne: meɪr ə'but ɪt. ə wəz ðæt 'aɲrɪ; ən
'mɪstrəs 'kənəwi, ðə bɪsm, wəz ləɪk tə ⁷tnɛt hɛr'sɛl ⁴laxən; bət,
ə ə'fɔ:r jɪ, ə 'nɪvər ɡɔt sɪk ə flɛɡ ɪn mə ləɪf—ən sɪk sɪmpl dɪn tɔ:,
məɪnd jɪ.

¹t ²ε ³e: ⁴a: ⁵ɔ ⁶ʌ ⁷See Ph. § 21

XVIII A. HUGHIE'S INDIGNATION AT THE CONDUCT OF THE ABSCONDING ELDER

J. LOGIE ROBERTSON.

He's aff the kintra at a spang!
 He's on the sea—they've tint him!
 The warst o' weather wi' him gang!
 Gude weather bide abint him!
 O for a rattlin' bauld Scots blast
 To follow an' owretak' him—
 To screed his sails, an' brak' his mast,
 An' grup his ship, an' shak' him.

Yet wha was less possessed wi' guile,
 Or prayed wi' readier unction?
 He brocht the sweetness o' a smile
 To every public function.
 There wasna ane had half the grace
 Or graciousness o' Peter;
 There wasna ane in a' the place
 For the millennium meeter.

He's fairly aff, he's stown awa',
 A wolf that wore a fleece, man!
 He's cheated justice, jinkit law,
 An' lauch'd at the policeman.
 The mission fund, the parish rate,
 He had the haill control o't;
 The very pennies i' the plate—
 He's skirtit wi' the whole o't!

It's juist a year—it's no' a year,
 I'm no' a hair the belder,
 Since in the Session Chaumer here
 We made him rulin' elder.

XVIII A. HUGHIE'S INDIGNATION AT THE CONDUCT OF THE ABSCONDING ELDER

J. LOGIE ROBERTSON.

hiz af ðə 'kɪnrə ət ə spɑŋ !
 hiz ən ðə si:—ðev tɪnt ɪm !
 ðə warst o 'weðər wɪ hɪm ɡaŋ !
 ɡyd 'weðər bæɪd ə'hɪnt ɪm !
 o: fər ə 'rʌtlən ¹bɑ:lð skəts bləst
 tə 'fələ ən ɔr'tak ɪm—
 tə skrɪd ɪz selz, ən brək ɪz mɑst,
 ən ɡrəp ɪz fɪp, ən fæk ɪm.
 jɛt ¹ma: wəz les pə'zest wɪ ɡəɪl,
 ər pre:d wɪ 'rɛdɪər 'ʌŋfən ?
 hi ²brɒxt ðə 'swɪtnəs o ə sməɪl
 tə 'ɪvrɪ 'pʌblɪk 'ʌŋfən.
 ðər 'wəznə ³en həd ¹hɑ:f ðə ɡres
 ər 'ɡrɛfəsənəs o 'pɪtər ;
 ðər 'wəznə ³en ɪn ¹a: ðə ples
 fər ðə mɪ'lenjəm 'mɪtər.
 hiz fe:rlɪ af, hiz stəʊn ¹ə'wɑ:,
 ə wʌlf ðət wo:r ə flɪs, mən !
 hiz 'tʃɪtət 'dʒastɪs, 'dʒɪŋkət ¹la:,
 ən ⁴laxt ət ðə pə'lɪsmən.
 ðə mɪfn fʌnd, ðə 'pɛrɪf ret,
 hi: həd ðə hel kən'trɒl ɒt ;
 ðə 'vərə 'pɛnɪz ɪ ðə plet—
 hiz 'skɪptət wɪ ðə hɒl ɒt !
 ɪts dʒɪst ə ɪr—ɪts nɔ: ə ɪr,
 əm nɔ: ə he:r ðə 'bɛldər,
 sɪps ɪn ðə sɛfn ¹'tʃɑ:mər hi:r
 wɪ mɛd ɪm 'ru:lən 'ɛldər.

¹ ɔ: ² ə ³ jɪn ⁴ a:

An' juist a month as Feursday fell
He gat the gold repeater,
That in a speech I made mysel
We handit owre to Peter.

A bonnie lever, capp'd an' jew'ld,
Perth never saw the mak' o't,
An' wi' his character in goold
Engraven on the back o't.
He's aff! He's aff wi' a' the spoil,
Baith law and justice jinkit!
O for a wind o' winds the wale
To chase his ship an' sink it!

To lift the watter like a fleece
An' gie him sic a drookin',
Whaur on his growf he groans for grace
But canna pray for pukin'.
Then wash'd owre seas upon a spar,
Wi' seaweeds roun' the head o'm,
Let neither licht o' sun nor star
Shine down upon the greed o'm!

But let a shark fra oonderneath,
It's jaws wi' hunger tichtenin',
Soom round him, shawin' izzet teeth
At every flash o' lichtnin'!
Till in the end the angry waves
Transport him to a distance
To herd wi' wolves an' sterve in caves
An' fecht for an existence!

ən dʒyst ə manθ əz 'fɔ:rdʒ fɛl
 hi gʌt ðə gɒld rɪ'pɪtər,
 ðət ɪn ə spɪtʃ ə mɛd mʊ'sɛl
 wi ¹hændət ɹur tə 'pɪtər.
 ə ²'bɒnɪ 'li:vər, kʌpt ən dʒu:ld,
 pɛrθ 'nɪvər ³sɑ: ðə mak ɒt,
 ən wɪ hɪz 'kærəktər ɪn ⁴ɡu:ld
 ɪn'ɡre:vɪn ən ðə bʌk ɒt.
 hɪz ʌf! hɪz ʌf wɪ ³ɑ: ðə spɛɪl,
 beθ ³lɑ: ən 'dʒʌstɪs 'dʒɪŋkət!
 ɔ: fər ə ⁵wʌnd ɔ ⁵wʌndz ðə wɛɪl
 tə tʃes ɪz fɪp ən sɪŋk ɪt!
 tə hɪft ðə 'wɔ:tər ləɪk ə flɪs
 ən ɡɪ: hɪn sɪk ə 'dru:kən,
 wər ən ɪz ɡraʊf hɪ ɡrɒ:nz fər ɡres
 bət 'kʌnnə pre: fər 'pju:kən.
 ðæn wʌft ɹur sɪz ə'pən ə spɑ:r,
 wɪ 'sɪ:widz rʌnd ðə hɪd ɒm,
⁶lɛt ⁷neðər hɪxt ɔ sʌn nər stɑ:r
 fəɪn dʌn ə'pən ðə ɡrɪd ɒm!
 bət ⁶lɛt ə fɑ:k frɛ ʌndər'niθ,
 ɪts ³dʒɑ:z wɪ 'hæŋər 'tɪxtənən,
 sʌm rʌnd ɪm, 'fʌən 'ɪzət tɪθ
 ət 'ɪvrɪ flʌʃ ɔ 'lɪxtənən!
 tɪl ɪn ðə ɛnd ðə 'ʌŋrɪ we:vz
 trʌns'pɔ:t ɪn tə ə 'dɪstəns
 tə hɛrd wɪ wʌlfs ən stɛrv ɪn ke:vz
 ən fɛxt fər ən ɪɡ'zɪstəns!

¹ a: ² ɔ ³ ʊ: ⁴ an 18th century pronunciation ⁵ ɪ ⁶ a, ə ⁷ e:

XIX A. THE WOOER

ROBBIE DOO.

JOSEPH LAING WAUGH.

I dinna ken hoo Davie got word ower to the lassies, but whenever we landed I saw at aince that I was expected. Marget left Davie staunin' at the ootside' door and took me richt ben to the kitchen, and there, sittin' on the settle was the biggest, fattest lass I had ever seen, wi' a face like a full harvest moon and a erap o' hair like the mane o' a chestnut pownie. Man, she was a stoot yin. Her claes seemed to be juist at the burst and the expectant kind o' wey she was sittin' on the edge o' the settle made her stootness a' the mair pronounced. I couldna help lookin' at her, and stood sayin' nocht, but gey dumb-founded like. Then I heard the ooter door steek, and when I lookit roon Marget was off, and I was my leave-a-lane wi' the fat fremit lassie.

Efter a wee, when the tickin' o' the clock had got awfu' lood, I remarked that it was a nice nicht for the time o' year, and she said at aince that it was. Mind ye, we had never shaken hauns, or oecht o' that kind, and we micht easily hae dune sae, withoot pittin' oorsel's to muckle trouble, for mine were in my pooch, and hers were lyin' on her lap as if she never intended usin' them again in this warld. You see, I had never been to see the lassies before. I was a novice at the usual formalities, and wasna juist very sure o' what was expected o' me, so I made some ither remark about the tattie crap, and sat doon at the ither end o' the settle, and twirled my bonnet roon my finger.

Man, the nearer I was to her, the bigger she was, and the redder her face, and hair, and hauns seemed to be. Dod, my lass, thinks I to mysel', I've seen something like you made in a brickwark. I gied a bit lauch to mysel', as the thocht struck me, and lookit at her oot o' the tail o' my e'e. In a moment

XIX A. THE WOOPER

ROBBIE DOO.

JOSEPH LAING WAUGH.

ə 'dinnə kən hu: 'de:vi gət wərd aʊr tə ðə 'lasi:z, bət mən'ivər wi¹ 'landət ə² sɑ: ət⁵ ens ðət ə wəz ɪk'spekət. 'margət læft 'de:vi² 'sta:nən ət ðə 'utsəid dɔ:r ən tuk mi nɪxt bən tə ðə 'kɪtʃən, ən ðe:r, 'sɪtən ən ðə setl wəz ðə 'bɪgəst, 'fætəst las ə həd 'ivər sin, wɪ ə fes ləik ə fəl 'hervəst myn ən ə krap o he:r ləik ðə men o ə 'tʃestnət 'paʊn. mən, fi wəz ə stut jɪn. hær kle:z simt tə bi dʒyst ət ðə bərst ən ðə ɪk'spektənt kəin o wai fi wəz 'sɪtən ən ðə ɛdʒ o ðə setl med ər 'stutnəs² a: ðə me:r prə'nunst. ə 'kɑdnə help 'lʊkən ət ər, ən styd 'seən³ noxt, bət ɡəi dɑm'funərt ləik. ðən ə⁴ hɜrd ðə 'utər dɔ:r stik, ən mən ə 'lʊkət run 'margət wəz əf, ən ə wəz mə li:və'len wɪ ðə fut 'frɛmɪt 'lasi.

'ɛftər ə wi:, mən ðə 'tɪkən o ðə klɒk həd gət² a:fə lʊd, ə rɪ'markt ðət ɪt wəz ə nəis nɪxt fər ðə təim o i:r, ən fɪ sɛd ət⁵ ens ðət ɪt wəz. məin jɪ, wi həd 'nivər 'fakən² hɑ:nz, ər³ oxt o ðət kəin, ən wi mɪxt⁶ i:zɪ he dɪn se, wɪθut pɪtn ʊr'selz tə mɑkl trabl, fər məin wər ɪn mə putʃ, ən hærz wər 'lɑ:ən ən ər lɑp əz ɪf fi 'nivər ɪn'tendət 'jɔ:zən ðəm ə'ɡen ɪn ðɪs¹ wɜ:ld. jɪ si:, ə həd 'nivər bɪn tə si: ðə 'lasi:z br'fɔ:r. ə wəz ə 'nɒvɪs ət ðə 'jɔ:zwəl fɜ'malɪtɪz, ən 'wəznə dʒyst 'vɜə³ fɔ:r o wət wəz ɪk'spekət o mi, so ə med sɑm 'ɪðər rɪ'mark ə'but ðə 'tɑtɪ krap, ən sɑt dʌn ət ðə 'ɪðər ɛnd o ðə setl, ən⁷ twɜ:rlt mə 'bənət run mə 'fɪjər.

mən, ðə nɪ:rər ə wəz tə hær, ðə 'bɪgər fi wəz, ən ðə⁸ rɛdər hær fes, ən he:r, ən² hɑ:nz simt tə bi:. dɒd, mə las, θɪŋks ə tə mə'sel, əv sin 'sɑmθɪŋ ləik ju: med ɪn ə 'brɪkwɜ:k. ə ɡi:d ə bɪt lɑ:x tə mə'sel, əz ðə³ θoxt stræk mi, ən 'lʊkət ət ər ut o ðə tel o

¹ a: ² ɔ: ³ ɒ ⁴ a ⁵ jɪns ⁶ e: ⁷ ʌ ⁸ ɒ

she lookit side-weys at me, and lauched, too, and says she, "There ye go noo. Ye've sterted."

"Sterted," says I, "what to dae?"

"H'm! what to dae—as if ye didna ken. My word, but you toon chieles are great boys," and she gaed a wee bit loll in the settle and giggled and jippled.

Dod, thinks I, she's gien me credit for bein' a bit o' a blade, and, to tell ye the truth, I admit it flattered my vanity, so I thoct it juist as weel to act up to the character, as yin might say.

"Aye, you're richt," says I, "Thornhill chieles ken a thing or twae, I tell ye."

"Yes," says she, "but if you're a sample o' them, there's ae thing they dinna ken."

"What's that?" I asked, raither ta'en aback.

"Hoo to sit on a settle beside a lass," said she, and she lookit up to a side o' bacon hingin' on the ceilin' and giggled again.

Man, that took the stairch oot o' me, as it were, and I didna very weel ken what to say. I lookit at the lang length o' settle that was between us, and muttered something aboot meetin' her hauf-road. Govanenty! she can' her hauf glibly, and I sidel'd ower mine, and there we sat cheek-for-jowl; but I keepit my bonnet in my haun.

Man, d'ye ken this, when I was close beside her she seemed sae big, and me sae wee, that I felt like a wee sparra cooryin' aside a corn stook.

Just for something to say, I asked her where she belanged to and she said, "Crawfordjohn." Then I spiert if she had ever been in Thornhill, and she said "Yes," that she had gaen through it aince in a cairt.

"Where were they cairtin' ye to?" I asked withoot lauchin'.

"Oh," says she, "they werena cairtin' me onywhere. I was gaun to Scaurbrig Kirk."

"Oh, then," says I, "ye'll be a Cameronian."

"Not at all," says she, "I'm a dairywoman."

So I let it staun at that, and put my bonnet doon on the flae.

mə i:. ɪn ə ˈmɒmənt fɪ ˈlʊkət ˈsəɪdwəɪz at mi, ən la:xt, tɒ:, ən sɛz fɪ, ˈðe:r jɪ ɡo: nu:. jɪv ˈstɜ:tət."

"stɜ:tət," sɛz a, ˈmæt tə de:?"

"ɪ! mæt tə de:—əz ɪf jɪ ˈdɪdnə kɛn. mɑɪ wɑrd, bət ju: tʊn tʃɪlz ɜr ɡrɛt ˈbɔɪz," ən fɪ ɡeɪd ə wi: bɪt ləl ɪn ðə sɛtl ən ɡɪɡlt ɪ dʒɪplɪt.

dəd, θɪŋks aɪ, fɪz ˈɡiən mi ˈkrɛdɪt fɔr ˈbiən ə bɪt o ə bled, ən, tə tɛl jɪ ðə trɪθ, ə əˈdʌmɪt ɪt ˈflætɜrt mə ˈvænɪtɪ, so ə ˈθɒxt ɪt dʒɪst əz wɪl tə ak əp tə ðə ˈkærəktɜr, əz jɪn mɪxt se:.

"aɪ, jɪr rɪxt," sɛz aɪ, ˈθɜ:n ˈhɪl tʃɪlz kɛn ə θɪŋ ɜr twe:, ə tɛl jɪ."

"jɛs," sɛz fɪ, ˈbət ɪf ju: ə sɑmpl o ðəm, ðɜ:z jɛ: θɪŋ ðe ˈdɪnnə kɛn."

"mæts ðæt?" ə ast, ˈreðər te:n əˈbæk.

"hu: tə sɪt ən ə sɛtl brˈsəɪd ə las," sɛd fɪ, ən fɪ ˈlʊkət əp tə ə səɪd o ˈbekən ˈhɪŋən ən ðə ˈselən ən ɡɪɡlt əˈɡen.

man, ðæt tuk ðə stɜrtf ut o mi, əz ɪt wɜr, ən ə ˈdɪdnə ˈvɜrə wɪl kɛn mæt tə se:. ə ˈlʊkət ət ðə laŋ lɛnθ o sɛtl ðæt wɜz brˈtwɪn əs, ən ˈmætɜrt ˈsɑmθɪŋ əˈbʊt mɪtn ɜr ˈhɑ:froʊd. ɡovənˈɛntɪ! fɪ: kɑm hɜr ˈhɑ:f ˈɡlɪbɪ, ən a: səɪdlt ˈnɜr mɔɪn, ən ðe:r wi sɑt tʃɪk fɔr dʒɑul; bət a: ˈkɪpət mə ˈbənət ɪn mə ˈhɑ:n.

man, dʒɪ kɛn ðɪs, mən ə wɜz kloʊs brˈsəɪd ɜr fɪ: sɪmt se: bɪɡ, ən mi: se: wɪz, ðæt ə fɛlt ləɪk ə wi: ˈspərə ˈku:nɪən əˈsəɪd ə ˈkɔrn stʊk.

dʒɪst fɔr ˈsɑmθɪŋ tə se:, ə ast ɜr ˈmɑ:r fɪ brˈlaŋt tə ən fɪ sɛd, ˈˈkra:fɔɪdʒən." ðæn ə spɪ:rt ɪf fɪ hɛd ˈɪvɜr bɪn ɪn θɜ:n ˈhɪl, ən fɪ sɛd "jɛs," ðæt fɪ hɛd ɡeɪn θru ɪt ˈɛns ɪn ə ˈkɜrt.

"ˈmɑ:r wɜr ðe ˈkɜrtən jɪ tə?" ə ast wɪθʊt ˈla:xən.

"o:," sɛz fɪ, ˈðe ˈwɜrnə ˈkɜrtən mi ˈʊnɪwɜr. ə wɜz ˈɡɑ:n tə skɑrˈbrɪɡ kɪrk."

"o:, ðæn," sɛz aɪ, ˈjɪl bi ə kɑmərˈɒnjən."

"nɛt ət ˈɑ:l," sɛz fɪ, ˈɑm ə ˈde:rɪwɑ:mən."

so: ə ˈlɛt ɪt ˈstɑ:n ət ðæt, ən pɪt mə ˈbənət dʌn ən ðə fle:r.

"That's the thing," says she, and she hotched hersel' up; "ye're the better o' baith hauns free when ye come to see the lassies."

Man, I kenned then that I was in a tichtish place, and I began to wonder hoo in the name o' guidness I was to get oot o't. I saw at aince that it was policy to keep sweet wi' her, so, to appear mair at hame and taen wi' my quarters, I put my airm on the back o' the settle. Dod, she was quick o' the uptak', for she sune leaned back till her shooder touched my airm, and then she turned her face to mine, and, in the firelicht, man, d'ye ken it was juist like a sunset.

Hoo I did curse Davie Gracie, and hoo I wished he wad come in, or that the ceilin' wad fa', or the hoose tak' on fire, or something desperate wad tak' place to save me. Nocht happened tho', and I juist sat quate, but a' the time I felt she was gettin' mair and mair cooriet into me, and my airm, wi' her great wecht on't, was beginnin' to sleep, and to feel terribly jaggy weys and prickly. Mair than that, I had the uncomfortable feelin' that she was makin' things gang, what yin might ca', "swift a wee."

At last, efter a lang silence, she spiert at me if I kenned a nice piece o' poetry ca'd "The Pangs o' Love."

"No," says I, "I never heard o't, but the fact is love's no muckle in my line."

"Hoo's that?" she asked quite surprised.

I didna very weel ken what to say. Then a happy thocht struck me. It cam' like an inspiration—a' in a flash, as it were—and I saw my wey oot o't. Efter hurriedly thinkin' ower maitters, says I, "Weel, I daursay I needna say that love's no' in my line, for it is. Nocht wad gie me greater plesure than to hae a nice lassie like you for a sweethert, and the prospect before me o' a happy mairrit life, but that can never be," and I pou'd my hair doon aboot my een and shook my heid frae side to side. "Of coorse, you, bein' a stranger in this locality, will no' ken that a' my family's peculiar—not only peculiar but dangerous."

"In what wey?" she asked.

"Oh, weel," says I, "when we turn twenty-yin we've a' to

“ðats ðə θɪj,” sez fi, ən fi hətft ərsel ap; “jir ðə ʔætər o beθ¹ hɑ:nz fri: wən jɪ kam tə si: ðə ʔasɪz.”

man, ə kent ðan ðət ə wəz ɪn ə ʔɪxtɪf ples, ən ə brɪɡən tə ʔwɑndər hu: ɪn ðə nem o ʔɟɪdnəs ə wəz tə ɡet ut ot. ə¹sa: ət²ens ðət ɪt wəz ʔpɒlɪsɪ tə kip swit wɪ hær, so:, tə əʔpi:r meɪr ət hem ən teɪn wɪ mə ʔkwɑrtərz, ə pɪt mə³erm ən ðə bak o ðə setl. dæd, fi wəz kwɪk o ðə ʔaptak, fər fi syn lent bak tɪl ə ʔfudər tətft mə³erm, ən ðan fi tærnt hær fes tə məɪn, ən, ɪn ðə ʔfær-lɪxt, man, dʒɪ kən ɪt wəz dʒyst ləɪk ə ʔanset.

hu: ə dɪd kars ʔdeɪvɪ ʔɡresɪ, ən hu: ə⁵wɪft hi wəd kam ɪn, ər ðət ðə ʔselən wəd¹fa:, ər ðə hus tak ən ʔfær, ər ʔsamθɪj ʔdesprɪt wəd tak ples tə seɪv mɪ. ʔnoxt hɒpnt θo:, ən ə dʒyst sat kweɪt, bət¹a: ðə təɪm ə felt fi wəz ɡetn meɪr ən meɪr ʔku:ɪt ɪntə mɪ, ən mə³erm, wɪ hær ɡret wext ɒnt, wəz brɪɡnən tə slɪp, ən tə fil ʔterɪblɪ ʔdʒɑɡɪ wəɪz ən ʔprɪklɪ. meɪr ðən ðat, ə həd ðə ʔnʔkam-førtəbl ʔfɪlən ðət fi wəz ʔmækən θɪjz ɡaŋ, wət ʒɪn mɪxt¹ka:, “swɪft ə wi:.”

ət last, ʔeftər ə lɑŋ ʔsiləns, fi spɪrt at mɪ ɪf ə kent ə nəɪs pɪs o ʔpɒtrɪ¹ka:d “ðə pɑŋz o lav.”

“no:,” sez aɪ, “ə ʔnɪvər⁸hærd ot, bət ðə fæk ɪz lavz no: mækl ɪn mɑ: ləɪn.”

“hu:z ðat?” fi ast kwəɪt⁹sarʔpraɪzd.

ə ʔdɪdnə ʔvərə wil kən wət tə seɪ. ðan ə ʔhɑpɪ⁷θoxt strak mɪ. ɪt kam ləɪk ən ɪnsprɪʔefən—¹a: ɪn ə flɑf, əz ɪt wər—ən ə¹sa: mə wəɪ ut ot. ʔeftər ʔhɑpɪdlɪ ʔθɪŋkən ʔur ʔmetərz, sez aɪ, “wil, ə ʔdarse ə ʔɪdnə se: ðət lavz no: ɪn mɑɪ ləɪn, fər ɪt ɪz. ʔnoxt wəd ɡɪ: mɪ: ʔɡretər¹⁰plɪ:zər ðən tə he ə nəɪs ʔlasɪ leɪk ʒu: fər ə ʔswɪthert, ən ðə ʔprɒspɛk brɪfər mɪ o ə ʔhɑpɪ³merɪt ləɪf, bət ðat kən ʔnɪvər bi:,” ən ə pʊɪd mə heɪr dʌn əʔbut mə ɪn ən fɪk mə hɪd fre səɪd tə səɪd. “əv kʊrs, ʒu:, biən ə ʔstrendzər ɪn ðɪs ləkəlɪtɪ, wɪl no: kən ðət¹a: mə ʔfemɪlz prɪkɪjʊlər—not ʔɒnlɪ prɪkɪjʊlər bət ʔdendzərəs.”

“ɪn wət wəɪ?” fi ast.

“o:, wil,” sez aɪ, “wən wi tærn ʔtwɪntɪʔɪn wɪv¹a: tə bi teɪn

¹o: ²jɪns ³ɛ ⁴əɪ ⁵ʌ ⁶ɪ ⁷ə ⁸a ⁹sarʔpraɪst ¹⁰plɪ:zər

be taen to an asylum for a wee—in fact, I doot I'll hae to gang before I'm that age, for I feel terribly queer at times. For instance, the day noo, I've been daein' the daftest things imaginable, and my heid's been bizzin' like a-bum bee's bike."

She lookit at me for a meenit, but I juist put on a kistin' face and my b'lo' jaw was doon.

"It's very hard lines on a young chap like me," I gaed on, "wi' a' the warld before me, but it's in the bluid, and the warst o't is, it's bluid we seek. If it was a hairmaless kind o' daftness it wad be naething, but—— Weel, isn't it a peety?"

She made nae answer, but, mair to hersel' than to me, she says, "I think that fire needs a wee bit coal. I'll juist gang oot and get a bit."

For a stoot lass she raise quick, and her step was licht. She gaed oot, but she never cam' back, and I sat at the fire warmin' my taes till Marget and Davie returned. Man, it was a mercifu' deliverance. When we were aince ootside, quat o' the ferm toon and tacklin' the Burn brae, I told Davie a' aboot my ploy, and he lauched a' the road hame.

tə ən ə'səiləm fər ə wi:—m fak, ə dut a:l he tə gay br'fər ən
ðat edʒ, fər ə fil 'tɛrɪblɪ kwɪr ət təɪmz. fər 'ɪnstəns, ðə de: nʌ,
əv bɪn 'deən ðə 'daftəst θɪŋz ɪ'medʒɪnəbl, ən mə hɪdz bɪn 'hɪzən
ləɪk ə 'bambɪz bæɪk."

fɪ 'lʊkət at mɪ fər ə 'mɪnɪt, bət ə dʒɪst pɪt ən ə 'kɪstən fɛs ən
mə blə: ¹dʒɑ: wəz dʌn.

"ɪts 'vɛrə hard ləɪnz ən ə jʌŋ tʃap ləɪk mɪ;" ə geɪd ən, "wɪ
¹ɑ: ðə ²wɜ:ld ə'fɔ:r mɪ, bət ɪts ɪn ðə blɪd, ən ðə wɜ:st ət ɪz, ɪts
blɪd wɪ sɪk. ɪf ɪt wəz ə ³hɜ:mɪləs kəɪn o' 'daftnəs ɪt wəd bi 'neθɪŋ,
bət—— wɪl, ɪznt ɪt ə 'pɪtɪ?"

fɪ mɛd ne: 'ɑnsər, bət, meɪr tə hɜ:səl ðən tə mɪ:, fɪ sɛz, "ə
θɪŋk ðat ⁴fɑr nɪdz ə wi: bɪt kɒl. əl dʒɪst gay ut ən ɡɛst ə bɪt."

fər ə stʊt lɑs fɪ reɪz kwɪk, ən hɜr stɛp wəz lɪxt. fɪ geɪd ut,
bət fɪ 'nɪvər kʌm bæk, ən ə sət ət ðə ⁴fɑr wɜ:mən mə teɪz tɪl
'mɑ:ɡət ən 'deɪvɪ n'taɪnt. mʌn, ɪt wəz ə 'mɜ:sɪfə drɪŋvrəns.
mən wɪ wɜr ⁵ɛns ut'səɪd, kwat ə ðə ³fɜ:m tʌn ən 'tʌklən ðə bɑ:n
bre:, ə tɒld 'deɪvɪ ¹ɑ: ə'but mə ⁶plɔɪ, ən hɪ lɑ:xt ¹ɑ: ðə rɒd hem.

¹ ɔ: ² ɑ: ³ ɛ ⁴ ɪ ⁵ jɪns ⁶ ɒr

XX A. TAIBLET

WEE MACGREGOR.

J. J. BELL.

The dialect of *Wee Macgregor* is the Scotch of the Glasgow working man. Its most marked phonetic feature is the use of the glottal catch (see Ph. § 44) before the consonants **t**, **p**, **k**, and sometimes **n**. In rapid speech, these consonants are frequently replaced by the glottal catch whether in medial or final position, the only limit to the use of the substitute being intelligibility.

"When I'm a man," observed Macgregor, leaning against the knees of his father, who was enjoying an evening pipe before the kitchen fire, "when I'm a man, I'm gaun to be a penter"

"A penter," echoed John. "D'ye hear whit Macgregor's sayin', Lizzie?" he inquired of his wife.

Lizzie moistened her finger and thumb, twirled the end of a thread, and inserted it into the eye of a needle ere she replied. "Whit kin' o' a penter? Is't pictur's ye're wantin' to pent, Macgregor?"

"Naw!" said her son with great scorn. "I'm gaun to ha'e a big pot o' pent an' a big brush, an' I'm gaun to staun' on a ladder, an' pent wi' white pent, an' rid pent, an' bew pent, an'——"

"Aw, ye're gaun to be a hoose-penter, Macgregor," said his father.

"Ay. But I'm gaun to pent shopes tae. An' I'm gaun to ha'e big dauds of potty far stickin' in holes. I like potty. Here a bit!" And Macgregor produced from his trouser pocket a lump of the greyish, plastic substance.

"Feech!" exclaimed Lizzie in disgust. "Whaur got ye that? Yell jist file yer claes wi' the nesty stuff!"

"Wullie Thomson whiles gets potty frae his Paw. Wullie's Paw's a jiner."

"I thoct you an' Wullie had cast oot," said John. "Ha'e ye been makin' freens wi' him again?"

XX A. TAIBLET

WEE MACGREGOR.

J. J. BELL.

In the text, the symbol for the glottal catch, viz. **ʔ**, is used only when the consonant is omitted.

Note also in this dialect (1) **ɔ:** for **ɑ:** as **hɔ:f** = "half," (2) **bew**, **bju:**, "blue," (3) the unrounding of **ø** and **y** to **e** and **i** as in **dae**, **de:**, "do," **jist**, **dʒist**, "just," and of **u** before a back consonant to **ʌ** as **tuk**, **tʌk**, "took."

"wən am ə man,.....wən am ə man, əm gɔ:n tə bi ə
'pəntər."

"ə 'pəntər,.....dʒi hi:r wɪ mə'grigərz 'seən, 'li:zi?"

.

"wɪ? kɪn ə pəntər? ɪst 'pɪktərz jər 'wantən tə pənt,
mə'grigər?"

"nɔ? !.....əm gɔ:n tə he ə biɔ pot ə pənt ən ə biɔ brɒf,
ən əm gɔ:n tə stɔ:n ən ə 'lɛðər, ən pənt wɪ məi? pənt, ən rəd
pənt, ən bju: pənt, ən——"

"ɔ:, jər gɔ:n tə bi ə 'hʌs'pəntər, mə'grigər,".....

"aɪ. bʌ? əm gɔ:n tə pənt fɒps teɪ. ən əm gɔ:n tə he biɔ
dɔ:dz ə pɔ?l fər stɪʔən ɪn hɒlz. ə ləi? pɔ?l. hi:r ə bɪt!".....

"fɪx !.....wɔ:r gɔ? jɪ ða? jɪl dʒɪst fəɪl jər kleɪz wɪ ðə
'nɛstɪ stɒf."

"'wɒlɪ 'tɒmsən məɪlz ɔets pɔ?l frɪ hɪz pɔ:. 'wɒlɪz pɔ:z ə
'dʒəɪnər."

"ə θɒxt ju ən 'wɒlɪ həd kɒst ut.....he jɪ bɪn mɑʔən
frɪnz wɪ hɪm ə'ɡen?"

"Naw. But I seen him wi' the potty, an' I askit him for a claud."

"It wis rale nice o' the laddie to gi'e ye a bit," remarked Lizzie, looking up from her seam.

"He didna gi'e it, Maw. I tuk it frae him."

"Aw, Macgregor!" said Lizzie, shaking her head reproachfully.

"Wullie's bigger nor me, Maw."

"Ay; but he's gey wake i' the legs."

"I hut him, an' he tummilt; an' I jist tuk hauf his potty," said Macgregor unconcernedly.

John was about to laugh, when he caught his wife's eye.

"An' hoo wud ye like," she said addressing her son, "if yer Paw gi'ed ye potty, an' anither laddie cam' an'——"

"Paw hasna ony potty."

John sniggered behind his hand.

"Weel," said Lizzie, casting her husband a severe look, and turning again to her son, "hoo wud ye like if yer Paw gi'ed ye taiblet, an' anither laddie cam' an' tuk hauf o' 't awa'?"

"I wud gi'e him yin on the neb twicet!" said Macgregor boldly, going over to the window to see the lamps being lighted.

"But if he hut ye an' knocked ye doon?"

"I wudna let him. Paw hasna gi'ed me taiblet fur a lang while," said the boy over his shoulder.

"Macgregor," said his mother solemnly, "I'm thinkin' ye're gettin' waur every day."

"Aw, the wean's fine, Lizzie," interposed John, softly.

"Haud yer tongue, John," retorted Lizzie quietly. "The wean's no fine! An' instead o' lauchin' at him an' makin' a pet o' him, ye ocht to be gi'ein' him a guid skelpin'."

"I've never skelpit a wean yet, an'——"

"It's easy seen ye've never skelpit Macgregor, John. Ye jist let him get his ain wey, an' he dis'na ken when he's misbehavin' hissel'. Weans needs to be checkit whiles."

"Aweel, whit dae ye want me to dae, Lizzie?"

"I want ye to punish Macgregor for hittin' that puir speldron o' a laddie, Wullie Thomson, an' stealing his potty," said Lizzie in an undertone.

“nø: ba? ə sin ɪm wɪ ðə pɔʔɪ, ən ə ʔaskət ɪm fər ə dɔ:ɪd.”

“ɪt wɪz reɪl nəɪs o ðə ʔlɔɪ tə gi: jɪ ə hɪt,”.....

“hɪ dɪɪnɪ gi ɪt, mɔ: ə tak ɪʔ frɛ hɪm.”

“ɔ:, məʔgrɪgər!”.....

“ʔwəlɪz ʔbɪgər nər mɪ, mɔ:.”

“aɪ; ba? ɪz gəɪ wek ɪ ðə lɛgz.”

“ə hat ɪm, ən ɪ tənɪlt; ən ə dʒɪst tak hɔ:f ɪz ʔpɔʔɪ.”

.

“ən hu: wad jɪ ləɪ?.....ɪf jər pɔ: gɪd jɪ: ʔpɔʔɪ, ən əmɪðər ʔlɔɪ kam ən——”

“pɔ: ʔhɪznɪ ʔonɪ ʔpɔʔɪ.”

.

“wɪl,.....hu: wad jɪ ləɪ? ɪf jər pɔ: gɪd jɪ: ʔteblət, ən əmɪðər ʔlɔɪ kam ən tak hɔ:f o ɪt əwɔ:?”

“ə wad gi: hɪm jɪn on ðə nəb twəɪst!”.....

“ba? ɪf hɪ hat jɪ ən ʔnoʔət jɪ dun?”

“ə ʔwadnə lɛʔ ɪm. pɔ: ʔhəznə gɪm mɪ ʔteblət fər ə ləŋ wəɪl”.....

“məʔgrɪgər,.....əm ʔθɪŋkən jər ʔgɛʔən wɔ:r ʔɪvɪ de:.”

“ɔ:, ðə we:nz fəɪn, ʔɪ:zɪ.”.....

“hɔd jər tənɪ, dʒon,.....ðə we:nz no: fəɪn! ən ɪnʔstəd o ʔlæ:xən əʔ ɪm ən mæʔən ə pɛt o ɪm, jɪ oxt tə bɪ ʔgɪən ɪm ə gɪd ʔskɛlpən.”

- “əv ʔnɪvər ʔskɛlpət ə we:n jɛʔ, ən——”

“ɪts ʔɪ:zɪ sɪn jɪv ʔnɪvər ʔskɛlpət məʔgrɪgər, dʒon. jɪ dʒɪst lɛʔ ɪm ʔgɛʔ ɪz eɪn wəɪ, ən ɪ ʔdʒnɪ kɛn wɛn hɪz mɪsbrʔhevən hɪʔsɛl. we:nz nɪdz tə bɪ ʔtʃɛʔət wəɪlz.”

“əwɪl, wɪʔ de jɪ want mɪ tə de:, ʔɪ:zɪ?”

“ə want jɪ tə ʔpənɪf məʔgrɪgər fər ʔhɪʔən ðæt peɪr ʔspɛldrən o ə ʔlɔɪ, ʔwəlɪ ʔtomsən, ən stɪln ɪz ʔpɔtɪ.”.....

Macgregor came back from the window with the putty plastered over his nose.

"Paw, see na neb!" he said gaily, unaware of the conversation which had just passed concerning him.

John laughed loudly. "Dod, but ye've a braw neb the nicht, Macgregor!"

"Tak' it aff this meenit!" cried Lizzie. "John, ye micht think shame o' yersel' to sit there lauchin' at his nesty tricks! D'ye no' mind hoo Mrs. Cochrane's man tell't us his neb wis aye bew wi' him pittin' potty on't when he wis a wean?...Tak' it aff, Macgregor, or I'll sort ye!"

Macgregor, but little abashed, returned to the window, removed the offending plaster, rolled it into a ball, and proceeded to squeeze it through his fingers with undisguised relish.

"John," whispered Lizzie, "dae whit I tell't ye."

"I canna," returned John miserably. "It micht wauken wee Jeannie," he added a little hopefully.

"I didna exac'ly say ye wis to—to wheep the laddie," said his wife, "but ye maun gi'e him a lesson he'll no' furget. I'm no' gaun to ha'e him boastin' an' ill-usin' ither weans. D'ye see?"

"But whit am I to dae, Lizzie?"

"I'll tell ye, John. Ye'll gang ower to the dresser an' open the wee drawer, an' ye'll tak' oot the taiblet ye brocht hame fur Macgregor the morn—— Are ye listenin'?"

"Ay, wumman."

"An' ye'll tell Macgregor ye bocht the taiblet fur his Setterday treat, thinkin' he deservit it, but ye've fun' oot he disna deserve it, an' ye canna gi'e him ony."

"Aw, Lizzie!"

"An' ye'll tie up the paircel, an' gar him tak' it roon the corner to Wullie Thomson, an' gi'e it to Wullie Thomson, an' gi'e him back his potty furbye."

"Aw, Lizzie!"

"An' it'll be a lesson to Macgregor no' to strike laddies waker nor hissels. Ye wud be gey sair pit aboot, John, if a muckle laddie wis strikin' Macgregor."

"Deed, wud I! But—but Macgregor's that fond o' taiblet."

“pə:, si mə nəb!”.....

“dæd, bæʔ jiv ə brə: nəb ðə mxt, mə'grigər!”

“taʔ ɪt af ðɪs 'minət!.....dʒon, jɪ mxt θɪŋk fɛm o jər'sɛl
tə sɪt ðeɪr 'lɑ:xən ət ɪz 'nestɪ trɪks! dʒɪ no: məɪnd hu: 'mɪstrəz
'kəxrənʒ mən tɛlt ʌs hɪz nəb wəz əi bju: wɪ hɪm 'pɪʔən 'pəʔɪ ont
wən i wɪz ə weɪn?...taʔ ɪt af, mə'grigər, ər ʌɪl sort jɪ!”

.

“dʒon,.....de: wɪt ə tɛlt jɪ.”

“ə 'kani,.....ɪt mxt 'wɒkən wi: 'dʒɪni,”.....

“ə 'dɪdnɪ ɪg'zakɪ se: jɪ wɪz tə—tə wɪp ðə 'lədi,.....bæʔ
jɪ mən gi: ɪm ə lɛsn hɪl no: fɑr'gɛʔ. əm no: gʊ:n tə he ɪm 'bostən
ən ɪl'je:zən 'ɪðər weɪnz. dʒɪ si:!”

“bæʔ wɪʔ əm ə tə de:, 'li:zi?”

“əl tɛl jɪ, dʒon. jɪl gən ʌr tə ðə 'dresər ən opɪn ðə wi:
'drɒər, ən jɪl taʔ ut ðə 'tebləʔ jɪ broxt hem fɑr mə'grigər ðə
mɒrn—— ər jɪ 'lɪsnən?”

“ʌɪ, 'wamən.”

“ən jɪl tɛl mə'grigər jɪ boxt ðə 'tebləʔ fɑr ɪz 'sɛʔərdɪ tret,
'θɪŋkən hi dɪ'zɛrvət ɪt, bæʔ jɪv fɑn ut hi 'dɪznɪ dɪ'zɛrv ɪt, ən jɪ
'kani gi ɪm 'oʊɪ.”

“ʊ:, 'li:zi!”

“ən jɪl tɑɪ ʌp ðə 'persɪ, ən gɑr ɪm taʔ ɪt run ðə 'kɒrnər tə
'wɒɪ 'tɒmsən, ən giʔ tə 'wɒɪ 'tɒmsən, ən gi: ɪm bæʔ ɪz 'pəʔɪ
fɑr'bɑɪ.”

“ʊ:, 'li:zi!”

“ən ɪtl bi ə 'lɛsn tə mə'grigər no: tə stræɪk 'lədɪz 'wekər nɒr
hɪ'sɛl. jɪ wɒd bi gəi seɪr 'pɪʔ ə'but, dʒon, ɪf ə mʌʔl 'lədi wɪz
'stræɪkən mə'grigər.”

“did, wɒd ə! bæʔ—bæʔ mə'grigərz ðæt fɒnd o 'tebləʔ.”

"Man, man, can ye no' think o' whit's guid fur Macgregor? That's the wey ye spile him, John. Ye wud gi'e him the cock aff the steeple if he cried fur't!"

"Maybe ye're richt, Lizzie. But it's a hard thing ye're askin'. Wud it no' dae to gi'e him hauf the taiblet to tak' to Wullie Thomson?"

"Na, na," said Lizzie firmly. "Here, Macgregor," she called to her son. "Yer Paw wants to speak to ye....Noo, John!"

With a huge sigh, John rose, went to the wee drawer in the dresser, and returned with the poke of "taiblet."

"Paw," said Macgregor absently, "I like taiblet better nor potty."

The father glanced appealingly at the mother, but she was adamant. She had resumed her needle, but was keeping an eye on the twain.

"Macgregor," said John with a painful effort, "whit wey did ye strike puir Wullie Thomson?"

"I wantit a wee daud o' potty."

"Ay," murmured John, and paused for a moment. "Are ye sorry ye hut him?"

"Naw. I got the potty, Paw."

"But ye sud be sorry, Macgregor."

"Whit wey, Paw?"

"Wis he greetin'?"

"Ay; wis he!"

John looked across at Lizzie for aid, but she was sewing diligently.

"Weel," he said, haltingly, "yer Maw an' me's no' vera pleased wi' whit ye done to Wullie Thomson. It wisna fair to strike the likes o' him."

Macgregor's visage began to assume an anxious expression.

"Yer Maw," continued John, "yer Maw says ye canna——"

"John!" murmured Lizzie, warningly.

"Yer Maw and me thinks ye canna get ony taiblet the morn."

Macgregor's under lip shot out quivering.

"An'—ye've got to gi'e the taiblet to Wullie Thomson, an' gi'e him back his potty, furbye, an'—an'—oh, Lizzie, I canna say ony mair!"

“man, man, kən ji nɔ: θɯk o ʌɫs qɪd fər mə'grɪgər? ðaʊs ðə wəi ji spəɪl ɪm, dʒon. ji wad gi ɪm ðə kək af ðə stɪpl ɪf i krart fart!”

“mɛbi jɪr rɪxt, 'li:zi. bʌʔ ɪts ə hɑrd θɯ jɪr 'ʌskən. wad ɪʔ nɔ: de: tə gi ɪm hɔ:f ðə 'tebləʔ tə tʌʔ tə 'wəlɪ 'tomsən?”

“nɑ:, nɑ:,.....hɪr, mə'grɪgər.....jər pɔ: wʌnts tə spiʔ tə ji...nu:, dʒon!”

.

“pɔ:,.....ə ləɪk 'tebləʔ 'bɛʔər nər 'pɔʔɪ.”

.

“mə'grɪgər,.....ʌɫʔ wəi dɪd ji strəɪk peɪr 'wəlɪ 'tomsən?”

“ə 'wʌntət ə wi: dɔ:d o 'pɔʔɪ.”

“aɪ,.....ər ji 'sɔrɪ ji hʌt ɪm?”

“nɔ:. ə goʔ ðə 'pɔʔɪ, pɔ:.”

“bʌʔ 'ji sʌd bi 'sɔrɪ, mə'grɪgər.”

“ʌɫʔ wəi, pɔ:!”

“wɪz i 'grɪtən?”

“aɪ; wɪz i!”

.

“wɪl,.....jər mɔ: ən mɪ:z nɔ: 'vɛrə plɪst wɪ ʌɫʔ ji dɪm tə 'wəlɪ 'tomsən. ɪt 'wɪznɪ feɪr tə strəɪk ðə ləɪʔs o hɪm.”

.

“jər mɔ:.....jər mɔ: sɛz ji 'kʌnɪ——”

“dʒon!”.....

“jər mɔ: ən mɪ: θɯks ji 'kʌnɪ ɟɛʔ 'oŋɪ 'tebləʔ ðə mɔrn.”

.

“ən—jɪv goʔ tə gi: ðə 'tebləʔ tə 'wəlɪ 'tomsən, ən gi: ɪm bʌʔ ɪz 'pɔʔɪ, 'fərbʌɪ, ən—ən—o, 'li:zi, ə 'kʌnɪ se: 'oŋɪ meɪr!”

It took a few seconds for the dire truth to dawn upon Macgregor, but when it did, a low wail issued from him, and the tears began to flow.

John was about to lift him on to his knee, but Lizzie interposed.

"Pit on yer bunnet, Macgregor," she said quietly, "an' tak' the taiblet an' potty roon' to Wullie Thomson. It's no' dark yet," she added, glancing out of the window.

"I'm no' wantin' to gi'e the taiblet to Wullie Thomson," sobbed the luckless youngster.

"Ye've jist to dae whit ye're tell't," returned his mother calmly, but not unkindly. "Ye're no' to be a tawpy noo," she went on, endeavouring to dry his eyes. "Ye're to be a man. Whit wud Wullie Thomson think if he seen ye greetin'? Eh, Macgregor?"

Lizzie had struck the right note. The sobs ceased, though the breath still came gustily. He mopped the tears with his cap, and replaced it on his head.

"Am I to gi'e him a' the taiblet an' the potty furbye?" he inquired plaintively.

"Ay. An ye're to say ye're sorry fur hurtin' him. He's no' a fine, strong laddie like yersel', Macgregor—mind that! Yer Paw an' me wudna like if ye wis wake i' the legs like puir Wullie. Noo, jist gang roon' an' gi'e him the taiblet an' his potty, an' see if ye canna mak' freen's wi' him again."

"I'm no' wantin' to be freen's," said Macgregor, rebelliously. "I'm no' wantin' to gang."

"Are ye feart fur Wullie Thomson?" asked Lizzie. Another clever stroke!

"I'm no' feart! I'll gang!"

"Fine, man!" cried John, who had been listening in gloomy silence. "I kent ye wisna feart."

Macgregor began to feel himself rather a hero. In dignified silence he took the poke of "taiblet," which his mother had tied securely with a piece of tape from her work-bag, and departed on his errand.

John looked anxiously to Lizzie.

She sat down to her seam again, but her fingers were less deft than usual. They both eyed the clock frequently.

.

“pɪʔ ɔn jər ʻbanət, məʻgrigər,.....ən təʔ ðə ʻtebləʔ ən
ʻpɔʔɪ run tə ʻwalɪ ʻtomsən. ɪts nɔ: dɑrk jɛt,”.....

„əm nɔ: ʻwantən tə ɡi: ðə ʻtebləʔ tə ʻwalɪ ʻtomsən.”.....

“jɪv dʒɪst tə de: ɹɪʔ jɪr tɛlt,.....jɪr nɔ: tə bi ə ʻtɔ:pɪ
nu:,.....jɪr tə bi ə mən. ɹɪʔ wɑd ʻwalɪ ʻtomsən θɪŋk ɪf i sɪn
jɪ ɡrɪtn? e:, məʻgrigər?”

.

“əm ə tə ɡi ɪm ɔ: ðə ʻtebləʔ ən ðə ʻpɔʔɪ fɑrʻbaɪ?”...

“ɑɪ. ən jɪr tə se: jɪr ʻsɔɪ fɑr ʻhɑrtən ɪm. hɪz nɔ: ə fəɪn, strɔŋ
ʻlɔdɪ ləɪk jərʻsɛl, məʻgrigər—məɪnð ðəʔ! jər pɔ: ən mi: ʻwɑdnɪ
ləɪk ɪf jɪ wɪz wek ɪ ðə lɛɡz ləɪʔ peɪr ʻwalɪ. nu:, dʒɪst ɡaŋ run ən
ɡi ɪm ðə ʻtebləʔ ən ɪz ʻpɔʔɪ, ən sɪ: ɪf jɪ ʻkɑnɪ mɑʔ frɪnz wɪ ɪm
əʻɡen.”

“əm nɔ: ʻwantən tə bi frɪnz,.....əm nɔ: ʻwantən tə
ɡaŋ.”

“ər jɪ fɪɪrt fɑr ʻwalɪ ʻtomsən?”.....

“əm nɔ: fɪɪrt! əl ɡaŋ!”

“fəɪn, mən!”.....ə kɛnt jɪ ʻwɪznɪ fɪɪrt.”

.

"He sudna be mair nor five meenits," remarked John. "I doot we wis ower hard on the wean, wumman."

Lizzie made no response, and ten minutes dragged slowly past.

"Did ye expec' he wud dae't?" asked John presently.

"Och, ay!" she answered with affected carelessness.

"I wisht I had went wi' him," said John.

Lizzie put in half-a-dozen stitches in silence. Then she said—"Ye micht gang roon an' see whit's keepin' him, John."

"I'll dae that, Lizzie....Dae ye think I micht buy him a bit taiblet when I'm ootbye?" He asked the question diffidently.

His wife looked up from her seam.

"If ye like, John," she said, gently. "I'm thinkin' the laddie's had his lesson noo. He's unco prood fur to be a wean, is he no'?"

"Ay," said John. "There's no mony like Macgregor." He nodded to his wife, and went out.

About twenty minutes later father and son re-entered the house together. Both were beaming.

"I cudna get Macgregor awa' frae Wullie Thomson, Lizzie," said John, smiling.

"Weel, weel," said his wife, looking pleased. "An' did ye gi'e Wullie the taiblet an' the potty, Macgregor?"

"Ay, Maw."

Whereupon his mother caught and cuddled him. "Gi'e him a bit taiblet, John," she said.

John did so right gladly and generously, and Macgregor crumped away to his heart's content.

"An' whit kep' ye waitin' at Wullie's a' this time?" inquired Lizzie, pleasantly.

"He gi'ed me a big daud o' potty, Maw," said the boy, producing a lump the size of an orange.

"Oh!" exclaimed Lizzie, trying not to look annoyed.

"An' him an' me ett the taiblet," added Macgregor.

“hi ‘sachɪ bi meɪr nər fəɪv ‘mɪnəts,.....ə dut wi wɪz ʌr
hard on ðə weɪn, ‘wamən.”

.

“dɪd jɪ ɪkˈspɛk hi wəd de:t?”.....

“ox, aɪ!”.....

“ə wɪft ə hɪd wɛnt wɪ ɪm.”

.

“jɪ nɪxt ɢaŋ run ən si: ʌɪʔs ‘kɪpən ɪm, dʒon.”

“əl de: ðaʔ, ‘li:zi...de jɪ θɪŋk ə nɪxt baɪ ɪm ə bɪʔ ‘tebləʔ wən
əm utˈbaɪ?”

.

“ɪf jɪ ləɪk, dʒon,.....əm ‘θɪŋkən ðə ‘lɔdɪz həd ɪz lɛsn nu:
hɪz ‘ʌŋkə prəd fər tə bi ə weɪn, ɪz i no:?”

“aɪ,.....ðəɪz no: ‘mɒnɪ ləɪʔ məˈɡrɪɡər.”

.

“ə ‘kʌdnɪ ɢɛʔ məˈɡrɪɡər əˈwɔ: frɛ ‘wʌɪ ‘tɒmsən, ‘li:zi.”...

“wɪl, wɪl,.....ən dɪd jɪ ɢɪ: ‘wʌɪ ðə ‘tebləʔ ən ðə ‘pɔʔɪ,
məˈɡrɪɡər?”

“aɪ, mɔ:.”

.

“ɢɪ ɪm ə bɪʔ ‘tebləʔ, dʒon.”

.

“ən ʌɪʔ kɛp jɪ ‘weʔən ət ‘wʌɪz ɔ: ðɪs təɪm?”.....

“hi ɢɪd mi ə bɪɢ dɔ:d o ‘pɔʔɪ, mɔ:,”.....

“o:!”.....

“ən hɪm ən mi: ɛʔ ðə ‘tebləʔ,”.....

XXI A. CUDDLE DOON

ALEXANDER ANDERSON (Surfaceman) (1845-1909).

The bairnies cuddle doon at nicht
 Wi' muckle faucht an' din;
 "Oh try and sleep, ye waukrife rogues,
 Your faither's comin' in—"
 They never heed a word I speak;
 I try to gi'e a froon,
 But aye I hap them up an' cry,
 "O, bairnies, cuddle doon."

Wee Jamie wi' the curly heid—
 He aye sleeps next the wa',
 Bangs up an' cries, "I want a piece"—
 The rascal starts them a'.
 I rin an' fetch them pieces, drinks,
 They stop awee the soun',
 Then draw the blankets up an' cry,
 "Noo, weanies, cuddle doon."

But ere five minutes gang, wee Rab
 Cries out, frae 'neath the claes,
 "Mither, mak' Tam gi'e ower at ance,
 He's kittlin' wi' his taes."
 The mischief's in that Tam for tricks,
 He'd bother half the toon;
 But aye I hap them up and cry,
 "O, bairnies, cuddle doon."

At length they hear their faither's fit,
 An, as he steeks the door,
 They turn their faces to the wa',
 While Tam pretends to snore.

XXI A. CUDDLE DOON

ALEXANDER ANDERSON (Surfaceman) (1845–1909).

ðə ¹bernz kɑdl dun ət nɪxt
 wɪ mɑkl fɑ:xt ən dɪn;
 “o: traɪ ən slɪp, jɪ ²wɑ:kɪf rɔgz,
 jər ³fəðəz ‘kɑmən ɪn—”
 ðe: ‘nɪvər hɪd ə wɑrd ə spɪk;
 ə traɪ tə ɡɪ ə frun,
 bət əɪ ə hɑp ðəm ʌp ən kraɪ,
 “o:, ¹bernz, kɑdl dun.”

 wɪ: ‘dʒɪmɪ wɪ ðə ‘kɑrlɪ ⁴hɪd—
 hɪ əɪ slɪps nekst ðə ²wɑ:,
 bɑɪz ʌp ən kraɪz, “ə ⁵wɪnt ə pɪs”—
 ðə rɑskl stɜrts ðəm ²ɑ:
 ə ɪm ən fɛtʃ ðəm ‘pɪsəz, drɪŋks,
 ðe stɒp ə’wɪ: ðə sun,
 ðən ²dra: ðə ‘blɑŋkɛts ʌp ən kraɪ,
 “nu:, ‘we:nɪz, kɑdl dun.”

 bət eɪr fɑrv ‘mɪnəts ɡaŋ, wɪ: rɑb
 kraɪz ut, fre ⁴nɪθ ðə kle:z,
 “‘mɪðər, mɑk tɑm ɡɪ ʌvər ət ⁶ens,
 hɪz ‘kɪtlən wɪ hɪz teɪz.”
 ðə ‘mɪstfɪfs ɪn ðæt tɑm fər trɪks,
 hɪd ‘boðər ²hɑ:f ðə tun;
 bət əɪ ə hɑp ðəm ʌp ən kraɪ,
 “o:, ¹bernz, kɑdl dun.”

 ət lɛnθ ðe hɪr ðər ³fəðəz fɪt,
 ən, əz ɪ stɪks ðə dɔɪr,
 ðe tɑrn ðər ‘fesəz tə ðə ²wɑ:,
 mæɪl tɑm prɪ’tendz tə snɔɪr.

¹ ɛ ² ʊ: ³ e: ⁴ e ⁵ ɑ, ʌ ⁶ jʊns

“Ha’e a’ the weans been gude?” he asks,
As he pits aff his shoon;
“The bairnies, John, are in their beds,
An’ lang since cuddled doon.”

An’ just afore we bed oorsel’s,
We look at our wee lambs,
Tam has his airm roun’ wee Rab’s neck,
And Rab his airm roun’ Tam’s.
I lift wee Jamie up the bed,
An’ as I straik each croon,
I whisper, till my heart fills up,
“O, bairnies, cuddle doon.”

The bairnies cuddle doon at night
Wi’ mirth that’s dear to me;
But sune the big warl’s cark an’ care
Will quaten doon their glee.
Yet, come what will to ilka ane,
May He who rules aboon
Aye whisper, though their pows be bald,
“O, bairnies, cuddle doon.”

“ he ¹a: ðə weɪnz bɪn ɡɪd? ” hi asks,
 əz hi pʏts af ɪz fun;
 “ ðə ²bernɪz, dʒon, ər ɪn ðər bɛdɪz,
 ən laŋ sɪns kɑdlɪt dun.”

ən dʒɪst ə'fɔɪr wi bɛd ³nr'sɛlz,
 wi lʊk ət uɪr wi: lɑmz,
 tɑm hæz hɪz ²erm run wi: rɑbz nɛk,
 ən rɑb hɪz ²erm run tɑmz.
 ə lɪft wi: 'dʒɪmɪ ʌp ðə bɛd,
 ən əz ə strek ɪtʃ krun,
 ə ⁴ʌspər, tɪl mə hært fɪlz ʌp,
 “ o:, ²bernɪz, kɑdlɪt dun.”

ðə ²bernɪz kɑdlɪt dun ət nɪxt
 wɪ nɪrθ ðəts diɪr tə mi:;
 bət ⁵sɪn ðə bɪɡ ⁶wɜrldz kɑrk ən keɪr
⁴wəl kweɪtn dun ðər ɡli:.
 jɛt, kɑm mət ⁴wəl tə ɪlkə ⁷en,
 me: hi: hu ru:lz ə'bun
 əɪ ⁴ʌspər, θə ðər paʊz bi ¹bɑ:lɪ,
 “ o:, ²bernɪz, kɑdlɪt dun.”

¹ ɔ: ² ɛ ³ wɪr, wɑr, wər ⁴ ɪ ⁵ ɪf ⁶ a: ⁷ jɪn

XXII A. FAUR WAUR

GALLOWAY GOSSIP.

R. DE BRUCE TROTTER.

This extract is an example of Galloway and Nithsdale speech which is sharply distinguished from that of East Dumfries. Gaelic lingered up till the beginning of the 18th century in Sth. Ayrshire and Galloway, but at a very early date "Inglis" was no doubt spoken in the boroughs like Kirkcudbright and Dumfries. Galloway Scots is distinctly of the Lothian type. Among middle-aged speakers in the country **y** and **ø** are still rounded vowels, though with younger people and in the towns they are tending towards **i** and **e**. **j** occurs very commonly after a back consonant such as **k** or **g** followed by a front vowel, e.g. **kjen**, **gjed**, *ken*, *gael*, "know," "went." When **d** is dropped after

Weel-ye-ken! in coorse o' time A gaed wrang i' head like ither folk, an' took a man, an' we set up hoose in The Ferry; for yer faither ken't a lot o' folk there, an' try't tae get a practice in't, for there wus nae doctor there at the time, but an aul' buddy yt had been in the army, an' didna care whether he gaed oot or no—for the half o' the natives wus Eerish, an gied him naething but thanks, an' the lave o' them wus gentilities yt keepit him rinnin' efter them nicht an' day, an' gied him naething but an ill name whun he crave't them for siller. Ye see, whun they wudna pey he wudna gang back, an' they had tae invent some kin' o' a story for an excuse for leavin' him, an' gettin' a Newton-Stewart doctor yt didna ken them, in his place. Of coorse my man didna ken ocht aboot this, an' had tae buy his experience like ither doctors.

Sae ye see, he gat plenty 'a do, but unco little tae eat; lots o' promises but little pey, an' whiles a deal o' grumblin.

The warst grumbler o' them a' wus an aul' buddy frae Barfad, they ca't Bella Gibson, yt wus aye badly, an' naething he could gie her wud do her ony gude. She was an "aul' lass" aboot 95 or 96, an' wus cross an' cantankerous acause she hadna a man

XXII A. FAUR WAUR

GALLOWAY GOSSIP.

R. DE BRUCE TROTTER.

a nasal, there is a distinct lengthening of the nasal as in **kəin:** = *kind*. **q:** never takes the place of **a:** as in so many districts of Mid Sc. unless among incomers from Ayrshire and their children. The glottal catch (see Ph. §44) so common in N. Ayr is also unknown among genuine Galloway speakers. **Δ** is very common as a substitute for **ɪ** or **ɪ̃**.

Dr Trotter's sketches are very racy and real specimens of Scottish Vernacular. Those who know the Galloway of last century can testify that they are also true to the old world life of the ancient province.

wil i kjən! ɪn kurs o təim a gjed ran i hid ləik rðər fəɔk, ən tʌk ə mən, ən wi sɛt ʌp hʌs ɪn ðə 'fəri; fər jər 'fədər kjɛnt ə lɔt o fəɔk ðe:ɪ, ən trɔɪt tə gjɛt ə 'praktɪs ɪnt, fər ðər waz ne: 'dɔktər ðe:ɪ ət ðə təim, bət ən a:l 'bɑdɪ ɪt həd bɪn ɪn ðə 'erɪnɪ, ən 'dɪdnə kjɛr 'mæðər hi gjed ut ər nɔ:—fər ðə hæ:f o ðə 'netɪvz waz 'i:ɪf, ən gjɪd ɪm 'neθɪŋ bət θaŋks, ən ðə le:v o ðəm waz dʒɛn'tɪlɪtɪz ɪt 'kɪpət ɪm 'ɪmən 'ɛftər ðəm nɪxt ɪ de:, ən gjɪd ɪm 'neθɪŋ bət ən ɪl nem mæn i kre:vɪt ðəm fər 'sɪlə. ʒɪ sɪ:, mæn ðe: 'wɑdnə pəi hi: 'wɑdnə gjaj bɑk, ən ðe həd tə ɪn'vent sɑm kɪn o ə 'stɔ:ɪf fər ən ɪk'skjys fər 'li:vən ɪm, ən 'gjɛtən ə 'nɪjʊtən 'stjuət 'dɔktər ɪt 'dɪdnə kjən ðəm, ɪn ɪz ples. əv kurs mə mæn 'dɪdnə kjən ɔxt ə'but ðɪs, ən həd tə bɑɪ hɪz ɪk'spɛrjəns ləik 'ðər 'dɔktəɪz.

se ʒɪ sɪ:, hi gət 'plɛntɪ ə'dɔ:, bət 'ʌŋkə ɪtɪ tə ɪt; lɔts o 'prə-misəz bət ɪtɪ pəi, ən wəɪlz ə del o 'gramlən.

ðə wɔɪst 'gramlər o ðəm a: waz ən a:l 'bɑdɪ frɛ bɑ'fɑd, ðe kɑ:t 'bɛlə 'gɪbsən, ɪt waz əi 'bɑdɪ, ən 'neθɪŋ i kɑd gjɪ ər wɑd dɔ: ər 'ɔnɪ gjɪd. ʒɪ waz ən "a:l las" ə'but 'nəɪntɪ fɑɪv ər 'nəɪntɪ sɪks, ən waz krɔs ən kən'tʌŋkərəs ə'kɔz ʒɪ 'həd nə ə mæn

tae rage on; an' she had a brither they ca't Alick, yt leev't next door, an' was twa or three year younger nor her, an he wus a wabster, an' wrocht plaids an' blankets an' things o' that kin'. A see the dictionary says it should be pronounce't "plad," but thats joost nonsense, for its pronounce't joost like the English "played." But that's naething.

Weel! Bella an Alick belang't tae the Glenkens, an' they ca't their faither Sauners McGubb, him yt use't tae leeve across the water frae Dalry; but they cheinge't their name tae Gibson whun they turn't genteel. A'll no say but it was an improvement, though.

Every twa-three days Alick use't tae come doon tae The Ferry, an gie a furious chap at the door.

"Eh! Doctor!" says he, "ye'll hae tae c'wa up tae Barfad an' see Bella, she's far waur the day; yon med'cine didna do her a bit o' gude; she's joost dune wi' hosstin, an fair chokit wi' the clocher an' the floam." He use't the same words every time he cam, an' whun he had restit a bit, he resume't—"O! Doctor! she's aboot bye wi't! could ye no gie's a pair o' aul' black trousers tae wear at the burial?" As we had nae black trousers tae spare in thae days, he gat nane; so he finish't aff wi—"Heest ye! Doctor! heest ye! she'll be deid or ye wun half-way. She gat aff the Session, ye ken."

Aff gaed the Doctor, four weary miles an' nae mile-stanes, an' as sune as he wun in ye door an' could be seen through the reek, he was salutit wi—"Eh! Doctor! whut keepit ye? A'm far waur! A'm fit tae be chokit wi' the clocher an' the floam! yon drogg was nae use. A micht as weel 'a' suppit saep-supples! A'm clocherin' and hosstin' frae morning tae nicht, an' frae nicht tae morning."

It wus verra heartless tae be tell't every time he gaed yt she wus far waur, an' the Doctor wus fair provokit aboot it, an' thocht folk wud notice the man comin' day efter day to the door, an' think he was makin' a puir han' o' her.

Hooever, a big blue letter cam' frae Edinburgh yae day, an' this wus a Insurance Company wantin' him tae gang tae Palmure tae examine aul' Doctor Agnew tae see if he wus aye leevin' He wus 99, an' there wus an annuity on his life, an' they thocht

tə redʒ ən; ən fi həd ə ʻbrɪðər ðe ka:t ʻalɪk, ɪt li:v t nekst dər, ən waz ʻtwɑ:θəri i:r ʻʒaŋər nə: hər, ən i waz ə ʻwabstər, ən wɒx t plədʒ ən ʻblæŋkəts ən θɪŋz o ðat kəɪn. ə si: ðə ʻdɪkʃnəri sɜ:z ɪt fud bi prəˈnʌnst “plad,” bət ðats dʒyst ʻnənsəns, fər ɪts prəˈnʌnst dʒyst ləɪk ðə ʻɪŋlɪʃ “pled.” bət ðats ʻneθɪŋ.

wɪl! ʻbɛlə ən ʻalɪk brɪlɪŋt tə ðə ʻɡlɛŋkɪnz, ən ðe ka:t ðər ʻfɛðər ʻsɑ:mə:z məˈɡab, hɪm ɪt ʒɒst tə li:v əˈkrɒs ðə ʻwɑ:tər fre dərər; bət ðe ʻtʃəɪndʒt ðər nem tə ʻɡɪbsən mæn ðe tərnt dʒɪnˈtɪl. əl nɔ: sɜ: bət ɪt waz ən ɪmˈprɒ:v mənt, θɔ:.

ʻɪvrɪ ʻtwɑ:θəri de:z ʻalɪk ʒɒst tə kəm dʌn tə ðə ʻfɛrɪ, ən ɡʒi: ə ʻfjɔ:nəs tʃap ət ðə dər.

“e:!” ʻdɔktər!” sɜ:z i, “ʒɪl he: tə kwɑ: ʌp tə bərˈfʌd ən si: ʻbɛlə, ʒɪz fər wər ðə de:; ʒən ʻmɛdsɪn ʻdɪdnə dɔ: ə: ə bɪt o ɡʒɪd; ʒɪz dʒyst dɪn wɪ ʻhɒstən, ən fɛ:r ʻtʃɔkət wɪ ðə ʻklɒxər ən ðə flɒm.” hi ʒɒst ðə sem wɑ:dz ʻɪvrɪ təɪm i kəm, ən mæn i həd ʻrɛstət ə bɪt, hi rɪˈzʌmt—“o:!” ʻdɔktər! ʒɪz əˈbʌt bər wɪt! kəd i nɔ: ²ɡʒɪs ə peɪr o ɑ:l blak ʻtruɪzə:z tə wɪr ət ðə ʻbɔ:rɪəl?” əz wɪ həd ne: blak ʻtruɪzə:z tə speɪr ɪn ðe: de:z, hi ɡat nen; so i ʻfɪnɪʃt af wɪ—“ʻhɪstɪ! ʻdɔktər! ʻhɪstɪ! ʃɪl bi dɪd ə: i wæn ʻhɑ:fweɪ. ʃɪ ɡat af ðə ʻsɛʃən, i kjen.”

af ɡjɛd ðə ʻdɔktər, ʻfaʊər ʻwɪrɪ məɪlz ən ne: ʻməɪlstɛnz, ən əz sɪn əz i wæn ɪn ʒɪ dər ən kəd bi sɪn θru: ðə rɪk, hi waz səˈlʊtət wɪ—“e:!” ʻdɔktər! mæt ʻkɪpət i? ʌm fər wər! ʌm fɪt tə bi ʻtʃɔkət wɪ ðə ʻklɒxər ən ðə flɒm! ʒən drɔɡ waz ne: ʒɪs. ə nɪxt əz wɪl ə ʻsɒpət ʻsepˈsɒplz! əm ʻklɒxərən ən ʻhɒstən fre ʻmɔ:nən tə nɪxt, ən fre nɪxt tə ʻmɔ:nən.”

ɪt waz ʻvɛrə ʻhɜ:tləs tə bi tɛlt ʻɪvrɪ təɪm hi ɡjɛd ɪt ʃɪ waz fər wər, ən ðə ʻdɔktər waz fɛ:r prəˈvɔkət əˈbʌt ɪt, ən θɔxt fɒk wəd ʻnɒtɪs ðə mæn ʻkəmən de: ʻɛftər de: tə ðə dər, ən θɪŋk i waz ʻmækən ə pɔ:r hæn o ə:.

huˈɪvər, ə bɪɡ blju: ʻlɛtər kəm fre ʻɛdnbərə ʒe: de:, ən ðɪs waz ə ɪnˈfʊrəns ʻkæmpənɪ ʻwɑntən ɪm tə ɡaɪ tə pəlˈnju:ər tə ɪɡˈzæmɪn ɑ:l ʻdɔktər ʻɑɡnju tə si: ɪf i waz əɪ ʻli:vən? hi waz ʻnəɪntɪ nəɪn, ən ðər waz ən əˈnju:ɪt ən ɪz ləɪf, ən ðe θɔxt i fud ə bɪn dɪd ləɪ

he should 'a' been deid lang afore; an' they jalouse't yt some-buddy else wus signing his name an' gettin' the siller.

Weel! the Doctor gaed his wa's ower an' saw him; an' he wus oot in the yaird settin' kail, an' they gaed awa-ye-hoose an' had a dram thegither.

"Eh! man!" says Doctor Agnew, "an' ye'r i' Ferry, ir ye?—d'ye ken Sanny M'Kie, is he aye leevin' yet; an' hoo's John M'Clurg an' Peter M'Quhae?" An' he speer't an' better speer't, whiles aboot folk yt wus leevin' an' whiles aboot folk yt wus deid mony a year afore, an' at last he said—"An' hae ye been ca't tae Barfad yet tae see Bella Gibson?"

"Aye!" says my man, "yt hae A."

"Is she far waur?" says the Doctor.

"Aye! she's far waur," wus the answer.

"Weel!" says Doctor Agnew, "she haes been 'far waur' tae my knowledge for fifty-seven year, sae ye'll no be dishearten't if she keeps 'far waur' for a dizen year tae come. A suppose she's as badly as ever wi' the clocher an' the floam."

It wus an awfu' relief; an' he cam hame as pleas't as if he had fun a groat; an' the next time aul' Alick cam for him, he speer't if she wusna "far waur"; an' whun he begood aboot the aul' black trousers, he tell't him it wudna be lang or she wus gaun aboot the Ferry, an' beggin' for an aul' black goon tae mak her decent for Alick's burial. It wus months efter afore Alick cam back for him again.

Yae nicht aboot fowr year efter this, Alick wus in maskin' some tea for her, an' quo she—"Dinna lea' me the nicht, Alick! A'm far waur nor ever A wus; A'm horridly chokit wi' the clocher an' the floam." "Deevil choke ye!" quo Alick, "ye can choke awa' there; ye'e been far waur this fifty year; maybe ye think A'm as big a fule as the doctor"; an' he gaed aff tae his bed an' left her.

In the mornin' she wus fun stark deid.

"Confoond her!" says Alick, "could she no 'a' tell't folk! she wus aye cryin' 'far waur!' but wha ever thoct o' heedin' her?"

In coorse o' time Alick dee't too, an' there wus twunty-three coats fun in the hoose, an' seeventy-nine black tronsers, a' cten useless wi' the moths; an' the queer pairt o't wus—yt whun Bella dee't he had a new black suit made for the burial, an' made nae use o' a' he had beggit for't.

ə'fɔr; ən ðe dʒə'lʊst ɪt 'sʌmbədɪ əls wəz 'səɪnən ɪz nem ən 'ʝetən ðə 'sɪlə.

wil! ðə 'dɔktər gʝed ɪz wə:z 'ʌnər ən sɑ: hɪm; ən i wəz ʊt ɪ ðə ʝerl 'setən kel, ən ðe gʝed ə'wɔ:ʝɪ'hus ən həd ə drʌm ðə'gɪðər.

"e: ! mən!" sɛz 'dɔktər 'aɡnɪ, "ən ʝər i 'fɛrɪ, ɪr (j)ɪ?—dʝɪ kʝen 'sʌnɪ mə'ki: ɪz i əi 'li:vən ʝet; ən hu:z dʒən mə'klɑ:ʝ ən 'pɪtər mə'kx.æ:?" ən i spɪrɪt ən 'bɛtər spɪrɪt, məɪlz ə'but fɔk ɪt wəz 'li:vən ən məɪlz ə'but fɔk ɪt wəz dɪd 'mənɪ ə ɪr ə'fɔr, ən ət lʌst i sɛd—"ən he ʝɪ bɪn kɑ:t tə bɑr'fəd ʝet tə sɪ: 'bɛlə 'ɡɪbsən?"

"aɪ!" sɛz mə mən, "ɪt he ə."

"ɪz ʝɪ fɑ:r wɑ:r?" sɛz ðə 'dɔktər.

"aɪ! ʝɪz fɑ:r wɑ:r," wəz ðə 'ʌnsər.

"wil!" sɛz 'dɔktər 'aɡnɪ, "ʝɪ həz bɪn 'fɑ:r wɑ:r' tə mɑ: 'nələdʒ fər 'fɪftɪ'sɪvɪn ɪ:r, se ɪl nɔ: bɪ dɪs'hɛrtənt ɪf ʝɪ kɪps 'fɑ:r wɑ:r' fər ə dɪzn ɪ:r tə kʌm. ə sɑ'pɔ:z ʝɪz əz 'bʌdlɪ əz 'ɪvər wɪ ðə 'klɔxər ən ðə flɒm."

ɪt wəz ən 'ɑ:fə rɪ'lɪf; ən hɪ kʌm hɛm əz plɪ:st əz ɪf i həd fʌn ə ɡrət; ən ðə nɛkst təɪm a:l 'ʌlɪk kʌm fər ɪm, hɪ spɪrɪt ɪf ʝɪ 'wʌznə 'fɑ:r wɑ:r'; ən mʌn i brɪ'ɡʊd ə'but ðə a:l blak 'tru:zərz, hɪ tɛlt ɪm ɪt 'wʌdnə bɪ ləʝ ə ʝɪ wəz ɡʌɪn ə'but ðə 'fɛrɪ, ən 'bɛɡən fər ən a:l blak ɡʌn tə mʌk ə ʝɪ 'desənt fər 'ʌlɪks 'bɔ:rɪəl. ɪt wəz mʌnθs 'ɛftər ə'fɔr 'ʌlɪk kʌm bʌk fər ɪm ə'ɡen.

ʝe: nɪxt ə'but 'fʌnər ɪ:r 'ɛftər ðɪs, 'ʌlɪk wəz ɪn 'mʌskən sʌm tɪ: fər ə, ən kwo ʝɪ—"dɪnnə lɪ: mɪ ðə nɪxt, 'ʌlɪk! əm fɑ:r wɑ:r nər 'ɪvər ə wəz; əm 'hərədlɪ 'tʃɔkət wɪ ðə 'klɔxər ən ðə flɒm." "dɪ:vl tʃɔk ʝɪ!" kwo 'ʌlɪk, "ʝɪ kən tʃɔk ə'wɑ: ðe:r; ʝɪ e bɪn fɑ:r wɑ:r ðɪs 'fɪftɪ ɪ:r; 'mɛbɪ ʝɪ θɪŋk əm əz bɪɡ ə fyl əz ðə 'dɔktər"; ən i gʝed ʌf tə ɪz bɛd ən lɛft ə.

ɪn ðə 'mɔrnən ʝɪ wəz fʌn stɑrk dɪd.

"kən'fʌn ər!" sɛz 'ʌlɪk, "kʌd ʝɪ nɔ: ə tɛlt fɔk! ʝɪ wəz əi 'kraɪən 'fɑ:r wɑ:r!' bʌt mɑ: 'ɪvər θɔxt o 'hɪdən ər?"

ɪn kʊrs o təɪm 'ʌlɪk dɪ:t tɔ:, ən ðər wəz 'twʌntɪθrɪ: kɔts fʌn ɪn ðə hus, ən 'sɪvntɪnəɪn blak 'tru:zərz, a: ɛtn 'ʝɪsləs wɪ ðə mʌθs; ən ðə kwɪr pɛrt oʊt wəz—ɪt mʌn 'bɛlə dɪ:t hɪ həd ə nʝu: blak sɪt mɛd fər ðə 'bɔ:rɪəl, ən mɛd ne: ʝɪs o a: hɪ əd 'bɛɡət fɔrt.

XXIII A. WINTER

ECHOES FROM KLINGRAHÖÖL.

JUNDA (J. S. ANGUS).

These verses are written in the Shetland dialect which is Mid Scots grafted upon an original Scandinavian stock. The Orkney and Shetland Islands came under the Scottish Crown in 1469 in pledge for the dowry of Margaret of Denmark on her marriage with King James III. The Scottish governors with their following of officials, retainers and traders, introduced the language of the Lowlands so that the islanders gradually abandoned their old Scanic tongue. According to the late Dr Jakobsen of Copenhagen University, there are still about 10,000 words of Scandinavian origin in the modern dialect. The pronunciation given in this extract is that of Mr Brown, Schoolmaster of John o' Groats, Caithness, who is a native of Fetlar and has had a phonetic training.

Blaw, blaw, blaw !

Rain, rain, rain !

I wis tinkin he shörelly wis gjaain ta faa,

Bit he's takkin 'im up again.

Da streen he wis up at da wast

An noo he's as hard fae da aest,

If dis wicked wadder be's gjaain ta last

Hit'll finish baith man an baest.

Sleet, sleet, sleet !

An slush up as hiech as da cöts,—

Da mellishan widna had oot ta da feet,—

Hit wid sok trou da best sea-böts.

An as för a clog or a shö !

Hit gengs trou dem da sam as trou socks ;

An what can a pör body dö,

'At haes naethin bit rivleens or smucks.

XXIII A. WINTER

ECHOES FROM KLINGRAHÖÖL.

JUNDA (J. S. ANGUS).

Among the phonetic points of interest in this dialect are :

(1) O.E. *ō*, Scan. *ō*, Fr. *u* become **y** or **ø**, e.g. *shōrely*, *pōr*, *cōts*, *shō*.

(2) O.E. *ā + n = i* as in part of N.E., e.g. *stane*, *lane* = **stin**, **lin**.

(3) Diphthong **ou** in "through, thought, brought," **trou**, **tout**, **brout**.

(4) **θ** and **ð** are very widely rendered by **t** and **d** (generally advanced), e.g. *da* = the, *tinkin* = thinking.

For many years now, fishermen from the N.E. have frequented these islands and many have even settled there. This will account for the occasional appearance of a N.E. pronunciation, e.g. *fu*, **fu** = "how," in our poem.

blā:, blā:, blā:!

re:n, re:n, re:n!

ai wəz 'təŋkən hi 'fyrli wəz gja:n tə fa:,

bət hiz 'takən əm ap ə'gin.

də strin hi wəz ap at də wast

ən nu: hiz əz hard fe də est,

əf dəs 'wikid 'wadər biz gja:n tə lɛʔst

hətl finif beθ man ən best.

slit, slit, slit!

ən slɒf ap əz hæiç əz də kyts,—

də 'mɛlifən 'wədne had ut tə də fit,—

hət wəd sək trəu də best 'si'byts.

ən əz fər ə klæg ər ə fɔ:!

hət gɛŋz trəu dəm də sam əs trəu sɒks;

ən mat kən ə pø:r 'bædi dɔ:,

ət həz 'neθin bət 'rævlinz ər smaks.

Whan Baabie cam hame fae da gippeen
 I made her a new pair o clogs—
 Dey hed aald bain soles for da shoddeen
 An peerie bress pies i da lugs.
 Ta lat wis see fu dey wir wearin,
 I aksed her ta shaw dem dastreen,
 Bit, sae get I helt, an dat's swearin,
 Shö brocht me da upper o ean.

Dere's da twartree cracturs o sheep—
 Der no mony o dem left—
 I böl'd a foon o dem up at da Neep
 An da rest o dem doon at da Klift;
 Wi da ebb dey göed doon i da gjo
 Ta nibble da bleds o waar,
 Da sea hit cam in an hit laid dem i soe
 An carried dem—göd kens whaar.

Bit Johnie o Skjotaing's Gibbie
 He wis at da craigs aerdastreen,
 An he says at whan he wis bewast da Knibbie
 He tocht 'at he shörelly saw ean;
 Shö wis lyin i da wash o da shoormal
 As composed lek as ever he saw,
 Da craws wis aboot her most pooerful,
 Bit her een an her tail wis awa.

I widna a minded sae muckle
 If I'd only been clair wi da rent,
 For if I soud a lived on a wilk or a cockle,
 I'd a tried till a cleared it at lent;
 Bit wi sikkan a year as he's bön,
 An appearinly still gjaain ta be,
 Der jöst as oonleekly a circumstance bön
 As da last leevin cractur ta dee.
 An dan whaar's his rent ta come frae?—
 Fae da clood o da lift, or da stane?
 So, boy, I mann bid dee göd day,
 I left peerie Beenie her lane.

mæn 'ba:bi kam him fe də 'gəpin
 ai med hær ə nju: pe:r ə klægz—
 de hed æld be:n solz fər də 'fədin
 ən 'pi:ri bræs pæz ə də ləgz.
 tə lət ¹wəz si: fu de wɪr 'werən,
 ai ækst hær tə fa: dəm dəstrin,
 bæt, se gæt ai həlt, ən dats 'swerən,
 fə: brəut mi də 'ʌpər ə in.
 derz də 'twætri 'krætərz ə fip—
 der nɔ: 'mæni ə dəm ləft—
 ai byld ə fun ə dəm ʌp æt də nip
 ən də rɛst ə dəm dun æt də kləft;
 wi də eb de gyd dun ə də gjo:
 tə nəbl də bledz ɔ wæ:r,
 də si: æt kam ən ən hæt led dəm ə so:
 ən 'kjarid dəm—gyd kinz mæ:r.
 bæt 'tʃoni ə 'skjotənz 'gəbi
 hi wəz æt də kregz erdə'strin,
 ən hi sez æt mæn hi wəz bi'wast də 'knæbi
 hi təut æt hi 'fyrli sɑ: in;
 fə wəz læiən ə də waf ə də 'furməl
 əz kam'pozɪ lək əz əvər hi sɑ:,
 də kra:z wəz ə'but hær mæst 'purfəl,
 bæt hær in ən hær te:l wəz ə'wɑ:.
 ai 'wædnə ə 'mæindəd se mækl
 əf aid 'ənli bin kli:r wi də rɛnt,
 fər əf ai sud ə ləvd ən ə wæilk ɔr ə kəkl,
 aid ə traid təl ə kli:rd æt æt lɛnt;
 bæt wi 'sɛ:kən ə ji:r əz hi:z bin,
 ən ə'pirəntli stəl gja:n tə bi:,
 dər tʃyst əz unlɛ'kli ə 'sərkəmsʔəns bin
 əz də last 'ləvən 'krætər tə di:.
 ən dan mæ:rz həz rɛnt tə kam fre: ?—
 fe də klud ɔ də ləft, ɔr də stin?
 so, bæi, ai mæn bəd di gyd de:,
 ai ləft 'pi:ri 'bini hær lin.

XXIV A. SOUTHERN SCOTTISH

An extract from the story of Ruth (Ch. i) in the Teviotdale dialect of 50 years ago as given by Sir James A. H. Murray in *The Dialect of the Southern Counties of Scotland* (1873), pp. 242, 244.

The Extract shows the following points of difference between Sth. Sc. and Mid Sc.

An' thay cryed oot lood, an' gràt ageane, an' Orpah kysst hyr guid-muther, but Ruith hang bey'er. An' schui said, "Sey, (y)eir guid-syster's geane away heäme tui her ayn fuok, an' tui her gôds; geae 'way yuw tui, æfter (y)eir guid-syster." An' Ruith said, "O dynna treit on-us tui leeve-(y)e, or tui gàng bàk fræ eumein æfter (y)e, for quhayr-ever (y)ee gàng, aa'l gàng, an' quhayr (y)ee beyde, aa'l beyde, yoor fuok'll bey maa fuok, an' yoor Gôd maa Gôd. Quhayr (y)ee dey, aa'l dey, an' bey laid î the greave theare aseyde-(y)e: the Loard dui-seae an mayr tui mey, yf oweht but death eum atwein yuw an' mey!" Quhan schui saa, ät schui was sæt ònna gangein wui'r, schui gæ ower speikein tyll 'er.

Seae the tweaesum geade, tyll thay cà'm tui Bæthlem. An' quhān thay wān tui Bæthlem, quhat but the heäle toon was yn a steir aboot-them; an' quo' thay, "Ys thys Naaomie, thynk-wey?" An' schui says tui-them, "Dynna caa mey Naaomie, caa-meh Maarah, for the Almeychtie hes dealt wui-meh værra bytterlie. Aa geade oot fuw, an' the Loard hes broweht meh heäme tuim: huw wād-(y)e caa-meh Naaomie, syn the Loard hes wutnest ageane-meh, an' the Almeychtie hes gein-meh sayr truble?"

Seae Naaomie cà'm heäme, an Ruith the Moabeytess, hyr guid-dowchter, wui'r, hyr ät cà'm oot ò the cuintrie ò Moab; an' quhān thay cà'm tui Bæthlem, yt wās aboot the fuore-end ò the baarlie harst.

XXIV A. SOUTHERN SCOTTISH

Mid Sc.	Sth. Sc.	English
u: (final)	au	
hu:, ju:, fu:	hau, jau, fau	how, you, full
e:, e, he	i:ə, iə, hje	
gre:v, nem, hem	grɪ:əv, nɪəm, hjeɪm	grave, name, home
i:	ɛɪ	
dee, be, me	dɛɪ, bɛɪ, mɛɪ,	die, be, me
ɛ	æ	
verə, sət, hərst	værɛ, sæt, hærst	very, set, harvest
o, ɔ	ʊə	
fo:ɪ, fɔk and fauk	fʊər, fʊək	fore, folk
ɪ (in suffixes)	ɪ	
bɪtərli, bɑ(:)rli, bɔ:rli	bɛtərli, bɑ(:)rli	bitterly, barley
'kamin, or 'kamən	'kamin	coming (noun inf.)
ɪ	ɛ	
sɪstər, θɪŋk	sɛstər, θɛŋk	sister, think
ʌ	x ^ʌ	
man, mɛr	x ^ʌ an, x ^ʌ er	when, where
ɔx	ɔx ^ʌ	
dɔxtər	dɔx ^ʌ tər	daughter

en dɛ^r kraid ut lud, en grat ə'gɪən, en 'ɔrpə kɛst ɛr gɔd'maðər, bat rəθ haŋ bei ɛr. en fə se^rd, "sɛɪ, ɪr gɔd'sɛstərɪz gɪən ə'we^r hjeɪm tə ɛr ɛ:ⁿ fʊək, en tə ɛr gɔ:dz; gɪə we:^r jau tə, æftər ɪr gɔd-'sɛstər." en rəθ se^rd, "ɔ: 'dɛnə trɪt 'ɔnɛs tɛ li:v ɪ, ɔr tɛ gən bak θrɛ 'kamin æftər ɪ, fər x^ʌe^rr'ɛvɛr ɪ: gən, ɔ:l gən, en x^ʌe^r ɪ: bɛ^rɪd, ɔ:l bɛ^rɪd, ju:r fʊək ɪ bɛɪ mɑ: fʊək, en ju:r gɔ:d mɑ: gɔ:d. x^ʌe^r ɪ: dɛɪ, ɔ:l dɛɪ, en bɛɪ lɛ^rd ɛ dɛ grɪ:əv dɪ:ər ə'se^rɪd ɪ: dɛ lɔrd də sɪ:ə en mɛ:^r tɛ mɛɪ, ɛf ¹ɔx^ʌt bat drəθ kam ə'twɪn jau en mɛɪ!" x^ʌan fə sɑ:, ət fə: wɑz sæt ɔn ə 'gənɪn wɔ:r, fə gæ ɔur spɪkɪn tɛl ɛr.

sɪ:ə dɛ 'twɪ:əsəm grəd, tɪ dɛ kam tɛ 'bæθlɛm. en x^ʌan dɛ wɑn tɛ 'bæθlɛm, x^ʌat bat dɛ hjeɪl tun wɑz en ɛ stɪr ə'but dɛm; en kwə dɛ:^r, "ɛz dɛs nɑ:ɔ:mi, θɛŋk wɛ?" en fə sez tɛ dɛm, "'dɛnə kɑ: mɛɪ nɑ:ɔ:mi, kɑ: mɛ 'mɑ:rə, fər dɛ ɔl'mɛçti hɛz drɔlt wə mɛ 'være 'bɛtərli. ɔ: grəd ut fau, en dɛ lɔrd hɛz brɔx^ʌt mɛ hjeɪm tɔm: hau wɑd ɪ kɑ: mɛ nɑ:ɔ:mi, sɛn dɛ lɔrd hɛz 'wɑtnɛst ə'gɪən mɛ, en dɛ ɔl'mɛçti hɛz gɪn mɛ se:^r trabl?"

sɪ:ə nɑ:ɔ:mi kam hjeɪm, en rəθ dɛ 'mæbɛ^rɪtɛs, hɛr ¹gɔd'dɔx^ʌtər, wɔ:r, hɛr ɛt kam ut ə dɛ 'kɔntrɪ ə mɑ:əb; en x^ʌan dɛ kam tɛ 'bæθlɛm, ɛt wɑz ə'but dɛ 'fʊər'ænd ə dɛ 'bɑ:rli hærst.

¹ Might be written ɔuxt, 'douxter

PART IV

BALLADS AND SONGS

I B. SIR PATRICK SPENS¹

ANONYMOUS.

The king sits in Dunfermline town,
 Drinking the bluid-red wine ;
 " O whare will I get a skeely skipper,
 To sail this new ship of mine ? "
 O up and spake an eldern knight,
 Sat on the king's right knee,
 " Sir Patrick Spens is the best sailor
 That ever sailed the sea."
 Our king has written a braid letter
 And sealed it with his hand,
 And sent it to Sir Patrick Spens,
 Was walking on the strand.
 " To Noroway, to Noroway,
 To Noroway o'er the faem ;
 The king's daughter of Noroway,
 "Tis thou maun bring her hame."
 The first word that Sir Patrick read,
 Sac loud loud laughed he ;
 The neist word that Sir Patrick read,
 The tear blinded his e'e.
 " O wha is this has done this deed,
 And tauld the king o' me ;
 To send us out, at this time of the year,
 To sail upon the sea ?
 " Be it wind, be it weet, be it hail, be it sleet,
 Our ship must sail the faem ;
 The king's daughter of Noroway,
 "Tis we must fetch her hame."

¹ The versions of I, II, III, X are taken from George Eyre-Todd's *Scottish Ballad Poetry and Ancient Scottish Ballads*.

I B. SIR PATRICK SPENS

ANONYMOUS.

ðə kiŋ sɪts ɪn dʌm'fɜrnɪn tʌn,
 'drɪŋkən ðə blyd¹ rɪd wəɪn;
 "o wɑ:r² wɪl ə ɡæt ə 'skɪlɪ 'skɪpər,
 tə sel ðɪs nju: fɪp o məɪn?"
 o ʌp ən spæk ən 'ɛldərn knɪxt,
 sət ət ðə kiŋz rɪxt kni:,
 "²sɪr ³patrɪk spɛns ɪz ðə bɛst 'selər
 ðət 'ɪvər ⁴seld ðə si:."
 ⁵wər kiŋ hæz ²wɪtn ə bred 'lɛtər
 ən ³sɪld ɪt wɪ hɪz ⁶hand,
 ən sɛnt ɪt tə ²sɪr ³patrɪk spɛns,
 wəz ⁷wɑ:kən ən ðə ⁸strand.
 "tə 'nərəwe, tə 'nərəwe,
 tə 'nərəwe ʌr ðə fem;
 ðə kiŋz ⁸dɒxtər o 'nərəwe,
 tɪz ðu: mən brɪŋ ər hem."
 ðə ²fɪrst ⁹wɑrd ðət ²sɪr ³patrɪk rɛd,
 se lʌd lʌd ⁶laxt hi:;
 ðə nɪst ⁹wɑrd ðət ²sɪr ³patrɪk rɛd,
 ðə ti:r 'blɪndət ɪz i:.
 "o ⁷wɑ: ɪz ðɪs hæz dʌn ðɪs dɪd,
 ən ⁷tɑ:lð ðə kiŋ o mi:;
 tə sɛnd ʌs ut, ət ðɪs təɪm o ðə i:r,
 tə sel ə'pɒ ðə si:?
 "bi ɪt ⁹wɑnd, bi ɪt wɪt, bi ɪt hel, bi ɪt slɪt,
 ʌr fɪp mɑst sel ðə fem;
 ðə kiŋz ⁸dɒxtər o 'nərəwe,
 tɪz wi: mɑst fɛs ər hem."

¹ ɛ, ə ² ʌ ³ e ⁴ t ⁵ wɪr, wɑr, ʌr ⁶ ɑ: ⁷ ʊ: ⁸ ɒ ⁹ ɪ

They hoysed their sails on Monenday morn
Wi' a' the speed they may ;
They ha'e landed in Noroway,
Upon a Wodensday.

They hadna been a week, a week,
In Noroway, but twae,
When that the lords o' Noroway
Began aloud to say,

"Ye Scottishmen spend a' our king's gowd,
And a' our queenis fee."

"Ye lie, ye lie, ye liars loud !
Fu' loud I hear ye lie ;

"For I brought as much white money
As gane my men and me,
And I brought a half-fou of gude red gowd
Out o'er the sea wi' me.

"Make ready, make ready, my merry men a',
Our gude ship sails the morn."

"Now, ever alake, my master dear,
I fear a deadly storm.

"I saw the new moon, late yestreen,
Wi' the auld moon in her arm ;
And if we gang to sea, master,
I fear we'll come to harm."

They hadna sailed a league, a league,
A league but barely three,
When the lift grew dark, and the wind blew loud,
And gurly grew the sea.

The anchors brak, and the top-masts lap,
It was sic a deadly storm ;
And the waves cam' o'er the broken ship,
Till a' her sides were torn.

"O where will I get a gude sailor,
To take my helm in hand,
Till I get up to the tall top-mast,
To see if I can spy land ?"

ðe ¹haizl ðær selz ən 'manəndl morn
 wɪ ²ɑ: ðə spɪd ðe me ;
 ðe: he ³landət ɪn 'nərəwe,
 ə'pən ə 'wɒdzɪde.
 ðe 'hædnə bɪn ə ⁴wɪk, ə ⁴wɪk,
 ɪn 'nərəwe, bæt tweː,
 mæn ðæt ðə lɔrdz o 'nərəwe
 brɪ'ɡan ə'lud tə seː,
 "jɪ 'skɒtɪʃ mən spænd ²ɑ: ⁵wər kɪnz ɡaʊd,
 ən ɑ: ⁵wər kwɪnɪz fɪː."
 "jɪ liː, jɪ liː, jɪ 'liərz lʊd !
 fu lʊd ə hɪr jɪ liː ;
 "fər ə ⁶brɒxt əz mætʃ məɪt 'manɪ
 əz ɡen mɑ mɛn ən miː,
 ən ə ⁶brɒxt ə ²'hɑf'fɪu o ɡɪd ⁷rɪd ɡaʊd
 ʊt ʌr ðə siː wɪ miː.
 mæk 'rɛdɪ, mæk 'rɛdɪ, mə 'mɛɪt mɛn ²ɑː,
⁵wər ɡɪd fɪp selz ðə ⁶mɒrn."
 "nuː, 'ɪvər ə'lak, mə 'mɛstər dɪr,
 ə fɪr ə ⁸'dɪdlɪ ⁶stɔrm.
 "ə ²sɑ: ðə njuː mɪn, lɛt jə'strɪn,
 wɪ ðə ²ɑːld mɪn ɪn hɜr ⁸ɜrm ;
 ən ɪf wɪ ɡaŋ tə siː, 'mɛstər,
 ə fɪr wɪl kʌm tə ⁸hɜrm."
 ðe 'hædnə ⁹seld ə lɪɡ, ə lɪɡ,
 ə lɪɡ bæt 'beɪrlɪ θrɪː,
 mæn ðə lɪft ɡrʌː dɑrk, ən ðə wʌn blʌː lʊd,
 ən 'ɡɑrlɪ ɡrʌː ðə siː.
 ðə 'aŋkərz bræk, ən ðə 'tʌpmɑsts lʌp,
 ɪt wəz sɪk ə ⁸'dɪdlɪ ⁶stɔrm ;
 ən ðə weːvz kʌm ʌr ðə 'brɒkən fɪp,
 tɪl ²ɑː hɜr səɪdz wər ⁶tɔrn.
 "o ²ˌmɑːr ¹⁰wɪl ə ɡɛt ə ɡɪd 'selər,
 tə tak mə hɛlm ɪn ³hænd,
 tɪl ə ɡɛt ʌp tə ðə ²tɑːl 'tʌpmɑst,
 tə siː ɪf ɑ kən spɑr ³lænd ?"

¹ əɪ, ɔɪ ² ʊː ³ ɑː ⁴ uk ⁵ wɪr, ʊr ⁶ ɒ ⁷ ɛ, ə ⁸ ɛ ⁹ t ¹⁰ ʌ

“O here am I, a sailor gude,
To take the helm in hand,
Till you go up to the tall top-mast,
But I fear you’ll ne’er spy land.”

He hadna gane a step, a step,
A step but barely ane,
When a bout flew out of our goodly ship,
And the salt sea it cam’ in.

“Gae, fetch a web o’ the silken claith,
Another o’ the twine,
And wap them into our ship’s side,
And let na the sea come in.”

They fetched a web o’ the silken claith,
Another o’ the twine,
And they wapp’d them round that gude ship’s side,
But still the sea cam’ in.

O laith, laith were our gude Scots lords
To weet their cork-heeled shoon!
But lang or a’ the play was played,
They wat their hats aboon.

And mony was the feather bed
That flatter’d on the faem;
And mony was the gude lord’s son
That nevermair cam’ hame.

The ladies wrang their fingers white,
The maidens tore their hair,
A’ for the sake of their true loves,
For them they’ll see nae mair.

O lang, lang may the ladies sit,
Wi’ their fans into their hand,
Before they see Sir Patrick Spens
Come sailing to the strand!

And lang, lang may the maidens sit,
With their gowd kaims in their hair,
A’ waiting for their ain dear loves!
For them they’ll see nae mair.

“o hi:r æm aɪ, ə ‘selər ɡyd,
 tə tak ðə hɛlm ɪn ¹hand,
 tɪl ju go ʌp tə ðə ²ta:l tapmæst,
 bæt ə fi:r ju:l neɪr spɑɪ ¹land.”
 hi ‘hædnə ɡem ə stɛp, ə stɛp,
 ə stɛp bæt ‘beɪrlɪ ³en,
 mæn ə baʊt flu: ʊt əv ʊr ‘ɡydlɪ fɪp,
 ən ðə ²sɑ:t si: ɪt kɑm ɪn.
 “ge:, fɛs ə ⁴wab o ðə ‘sɪlkən kleθ,
 ə’niðər o ðə twɛɪn,
 ən wɑp ðəm ɪntə ʊr fɪps səɪd,
 ən ⁵lɛt nə ðə si: kɑm ɪn.”
 ðe fɛst ə ⁴wab o ðə ‘sɪlkən kleθ,
 ə’niðər o ðə twɛɪn,
 ən ðe wɑpt ðəm rund ðæt ɡyd fɪps səɪd,
 bæt stɪl ðə si: kɑm ɪn.
 o leθ, leθ wɛr ʊr ɡyd skəʊts lɔrdz
 tə wɪt ðər ‘kɔrk⁶hɪld fɪn!
 bæt lɑŋ ər ²ɑ: ðə ple: wəz pleɪd,
 ðe wɑt ðər hɑts ə’bɪn.
 ən ⁷monɪ wəz ðə ‘fɛðər bɛd
 ðæt ‘flætərt ən ðə fem;
 ən ⁷monɪ wəz ðə ɡyd lɔrdz ⁸sɪn
 ðæt ‘nɪvər’mɛɪr kɑm hɛm.
 ðə ‘lɛdɪz wɹɑŋ ðər ‘fɪŋərz məɪt,
 ðə mɛdnz toɪr ðər heɪr,
²ɑ: fər ðə sek o ðeɪr tru: lɑvz,
 fər ðɛm ðeɪl si: ne: mɛɪr.
 o lɑŋ, lɑŋ me: ðə ‘lɛdɪz sɪt,
 wɪ ðər fɑnz ɪntə ðər ¹hand,
 brɪfɔr ðe si ⁸sɪr ⁹pɑtrɪk spɛns
 kɑm ‘selən tə ðə ¹strand!
 ən lɑŋ, lɑŋ me: ðə mɛdnz sɪt,
 wɪ ðər ɡaʊd kɛmz ɪn ðər heɪr,
²ɑ: ¹⁰wetən fər ðər eɪn di:r lɑvz!
 fər ðɛm ðeɪl si: ne: mɛɪr.

¹ a: ² ʊ: ³ jɪn ⁴ ə ⁵ ə, ʌ ⁶ t ⁷ ɑ, ə, ʌ ⁸ ʌ ⁹ e ¹⁰ əɪ

O forty miles off Aberdeen
 'Tis fifty fathoms deep,
And there lies gude Sir Patrick Spens,
 Wi' the Scots lords at his feet.

o 'fɔrtɪ məɪlz əf ebər'dɪn
 tɪz 'fɪftɪ ¹'fɑðəmz dɪp,
 ən ðeɪr laɪz gɪd ²sɪr ³'patrɪk spɛns,
 wɪ ðə skəts lɔrdz ət ɪz fɪt.

¹ 'fɑðəmz ² ʌ ³ e

II B. THE TWA CORBIES

ANONYMOUS.

As I was walking all alane,
 I heard twa corbies making a mane;
 The tane unto the tother say,
 "Where sall we gang and dine the day?"

"In behint yon auld fail dyke
 I wat there lies a new-slain knight;
 And naebody kens that he lies there
 But his hawk, his hound, and his lady fair.

"His hound is to the hunting gane,
 His hawk to fetch the wild-fowl hame;
 His lady's ta'en another mate,
 Sae we may mak' our dinner sweet.

"Ye'll sit on his white hause-bane,
 And I'll pike out his bonnie blue een.
 Wi' ae lock o' his gowden hair
 We'll theek our nest when it grows bare.

"Mony a aue for him mak's mane,
 But nane sall ken where he is gane.
 O'er his white banes, when they are bare,
 The wind sall blaw for evermair."

II B. THE TWA CORBIES

ANONYMOUS.

æz a wæz ¹wa:kən ¹a: ə'len,
 ə hard ¹twɑ: ²'kɔrbɪz 'makən ə men;
 ðə ten 'ʌntə ðə 'tɪðər se:,
 " ¹ʌɑ:r sal wi ɡaŋ ən dəɪn ðə de: ? "

" ɪn br'hɪnt ʒən ¹a:lð fel dəɪk
 ə wat ðər laɪz ə 'nju:'sleɪn knɪxt;
 ən 'ne:bɑdɪ kɛnz ðət hi: laɪz ðe:r
 bət hɪz ¹hɑ:k, hɪz hʌn, ən hɪz 'ledɪ fe:r.

" hɪz hʌn ɪz tə ðə 'hantən ɡen,
 hɪz ¹hɑ:k tə fɛs ðə 'wəɪld'fʊ:l hem;
 hɪz 'ledɪz teɪn ə'mðər met,
 se wi: me mak ³ur 'denər swit.

" ʒɪ:l sɪt ən hɪz məɪt ¹hɑ:s'ben,
 ən a:l pəɪk ut hɪz ¹'bɒnɪ blu ɪn.
 wɛ ʒe: lək ɔ hɪz ɡaʊdn he:r
 wɪl θɪk ³ur nəst mən ɪt ɡraʊz be:r.

" ⁴'mɒnɪ ə ⁵en fər hɪm maks men,
 bət nen sal kɛn mər hi: ɪz ɡen.
 ʌur hɪz məɪt benz, mən ðe ər be:r,
 ðə wʌn sal ¹blɑ: fər 'ɪvər'me:r."

¹ ɔ: ² ə ³ wər, wɪr ⁴ ɑ, ʌ, ə ⁵ ʒɪn

III B. THE DOWIE DENS O' YARROW

ANONYMOUS.

Late at e'en, drinking the wine,
 And ere they paid the lawing,
 They set a combat them between
 To fight it in the dawning.

"O stay at hame, my noble lord!
 O stay at hame, my marrow!
 My cruel brother will you betray
 On the dowie houns o' Yarrow."

"O fare ye weel, my lady gay!
 O fare ye weel, my Sarah!
 For I maun gae, though I ne'er return,
 Frae the dowie banks o' Yarrow."

She kissed his cheek, she kaimed his hair,
 As oft she had done before, O;
 She belted him wi' his noble brand,
 And he's away to Yarrow.

As he gaed up the Tennies bank,
 I wat he gaed wi' sorrow,
 Till down in a den he spied nine armed men,
 On the dowie houns o' Yarrow.

"O come ye here to part your land,
 The bonnie forest thorough?
 Or come ye here to wield your brand,
 On the dowie houns o' Yarrow?"

"I come not here to part my land,
 And neither to beg nor borrow;
 I come to wield my noble brand
 On the bonnie banks o' Yarrow.

"If I see all, ye're nine to aye,
 And that's an unequal marrow;
 Yet will I fight while lasts my brand,
 On the bonnie banks o' Yarrow."

III B. THE DOWIE DENS O' YARROW

ANONYMOUS.

let æt i:n, 'drɪŋkən ðə wəɪn,
 ən e:r ðe ¹pəɪd ðə ²læn,
 ðe sɛt ə 'kæmbət ðeɪm brɪtwɪn
 tə fɛxt ɪt ɪn ðə ²læn.
 "o ³ste: æt hem, mə nobl lɔrd!
 o ³ste: æt hem, mə 'mɑrɔ!
 mə kru:l 'brɪðər wɪl ju brɪtre:
 ən ðə 'daʊr haʊnz o 'jɑrɔ."
 "o fe:r jɪ wil, mə 'lɛdɪ ge:!
 o fe:r jɪ wil, mə 'sɑ:rɔ!
 fər ə mæn ge:, θo ə ne:r rɪ'tɑrn,
 frɛ ðə 'daʊr bɑŋks o 'jɑrɔ."
 fɪ kɪst hɪz tʃɪk, fɪ ⁴kemd hɪz he:r,
 əz ɔft fɪ hæd dɪn brɪfɔ:r, o;
 fɪ 'bɛltət hɪm wɪ hɪz nobl ⁵brænd,
 ən hi:z ²ə'wɑ: tə 'jɑrɔ.
 əz hɪ ge:d ʌp ðə 'tɛnɪz bɑŋk,
 ə wɔt hɪ ge:d wɪ 'sɔrɔ,
 tɪl dʌn ɪn ə dɛn hɪ ⁴spɑɪd nəɪn ⁴ermd mɛn,
 ən ðə 'daʊr haʊnz o 'jɑrɔ.
 "o kɑm jɪ hi:r tə ⁶pɛrt jər ⁵lænd,
 ðə ⁷'bɒnɪ 'fɔrɛst 'θɔrɔ?
 ɔr kɑm jɪ hi:r tə wɪld jər ⁵brænd,
 ən ðə 'daʊr haʊnz o 'jɑrɔ?"
 "ə kɑm nɔt hi:r tə pɛrt mə ⁵lænd,
 ən 'ne:ðər tə bɛg nər 'bɔrɔ;
 ə kɑm tə wɪld mə nobl ⁵brænd
 ən ðə ⁷'bɒnɪ bɑŋks o 'jɑrɔ.
 "ɪf ə si ²ɑ:, jɪ:r nəɪn tə ⁸en,
 ən ðʌts ən ʌ'nikwəl 'mɑrɔ;
 jɛt ⁹wɪl ə fɛxt wəɪl lʌsts mə ⁵brænd,
 ən ðə ⁷'bɒnɪ bɑŋks o 'jɑrɔ."

¹ e: ² ʊ: ³ əɪ ⁴ t ⁵ ɑ: ⁶ ɛ ⁷ ɔ ⁸ jɪn ⁹ ʌ

Four has he hurt, and five has slain,
On the bloody braes o' Yarrow,
Till that stubborn knight came him behind,
And ran his body thorough.

"Gae haune, gae haune, gude-brother John,
And tell your sister Sarah,
To come and lift her leafu' lord,
He's sleeping sound on Yarrow."

"Yestreen I dreamed a dolefu' dream,
I fear there will be sorrow—
I dreamed I pu'd the heather green
Wi' my true love on Yarrow.

"O gentle wind that bloweth south
From where my love repaireth,
Convey a kiss from his dear mouth
And tell me how he fareth.

"But in the glen strive armed men,
They've wrought me dule and sorrow;
They've slain—the comeliest knight they've slain,
He bleeding lies on Yarrow."

As she sped down yon high, high hill,
She gaed wi' dule and sorrow;
And in the den spied ten slain men
On the dowie banks o' Yarrow.

She kissed his cheek, she kaimed his hair,
She searched his wounds all thorough;
She kissed them till her lips grew red,
On the dowie houns o' Yarrow.

"Now haud your tongue, my daughter dear,
For a' this breeds but sorrow;
I'll wed ye to a better lord
Than him ye lost on Yarrow."

"O haud your tongue, my father dear,
Ye mind me but of sorrow;
A fairer rose did never bloom
Than now lies cropped on Yarrow."

faur hæz i hart, ən faiv hæz sle:n,
 ən ðə 'blydɪ breiz o 'jaro,
 tɪl ðat 'stabrən knɪxt kam hɪm br'hɪn,
 ən ran ɪz ɪ'boðɪ 'θəro.

"ge: hem, ge: hem, gɪd'brɪðər dʒən,
 ən tɛl jər 'sɪstər 'sæ:rə,
 tə kam ɪ lɪft ər 'li:fə lɔrd,
 hi:z 'slɪpən sund ən 'jaro."

"jə'strɪn ə ²³drɪnd ə 'dɒlfə ³drɪm,
 ə fɪ:r ðər ⁴wɪl bi 'səro—
 ə ²³drɪnd ə ²pu:d ðə 'hæðər grɪn
 wɪ mɑ tru: lɑv ən 'jaro.

"o dʒɛntl ⁴wɪn ðət ⁵bləʊθ suθ
 frəm we:r mɑ lɑv rɪ'peɪrəθ,
⁶kæn'vei: ə kɪs frəm hɪz di:r muθ
 ən tɛl mi hu hi 'fe:rəθ.

"bat ɪn ðə glən strɑv ²³erməd mən,
 ðev ¹wroxt mi dyl ən 'səro;
 ðev sle:n—ðə 'kɑmlɪst knɪxt ðev sle:n,
 hi: 'blɪdən laɪz ən 'jaro."

əz fɪ spɛd dun jən hɪx, hɪx hɪl,
 fɪ ge:d wɪ dyl ən 'səro;
 ən ɪn ðə dɛn ²spɑɪd tɛn sle:n mən
 ən ðə 'daʊr bɑŋks o 'jaro.

fɪ kɪst ɪz tʃɪk, fɪ ²kemd ɪz he:r,
 fɪ ³sertʃt ɪz wʊndz ⁵ɑ: θəro;
 fɪ kɪst ðɛm tɪl ər hɪps gru: ³ɪd,
 ən ðə 'daʊr haʊmz o 'jaro.

"nu ⁷⁵ha:d jər tɑŋ, mə ⁷dɒxtər di:r,
 fər ⁵ɑ: ðɪs brɪdz bət 'səro;
 əl wəd ʃi tɪ ə 'bɛtər lɔrd
 ðən hɪm ʃi lɔst ən 'jaro."

"o ⁷⁵ha:d jər tɑŋ, mə 'feðər di:r,
 ʃi məɪnd mi bat o 'səro;
 ə 'fe:rər rɔ:z dɪd 'nɪvər blym
 ðən nu: laɪz krəpt ən 'jaro."

¹o ²t ³ɛ ⁴ɑ ⁵ʊ: ⁶kæn'vei ⁷ɑ

IV B. FAIR HELEN OF KIRKCONNEL

ANONYMOUS.

I wish I were where Helen lies !

Night and day on me she cries.

O that I were where Helen lies,

On fair Kirkconnel Lea !

Curst be the heart that thought the thought,

And curst the hand that fired the shot,

When in my arms burd Helen dropt,

'And died to succour me !

O think na ye my heart was sair,

When my love dropt down and spak nae mair !

There did she swoon wi' meikle care,

On fair Kirkconnel Lea.

As I went down the water-side,

None but my foe to be my guide,

None but my foe to be my guide,

On fair Kirkconnel Lea ;

I lighted down my sword to draw,

I hacket him in pieces sma',

I hacket him in pieces sma',

For her sake that died for me.

O Helen fair, beyond compare !

I'll make a garland of thy hair,

Shall bind my heart for evermair,

Until the day I die.

O that I were where Helen lies !

Night and day on me she cries ;

Out of my bed she bids me rise,

Says, " Haste and come to me ! "

O Helen fair ! O Helen chaste !

If I were with thee, I were blest,

Where thou lies low, and takes thy rest,

On fair Kirkconnel Lea.

IV B. FAIR HELEN OF KIRKCONNEL

ANONYMOUS.

ə wəs ə wər ¹ma:r 'elən laiz !

nɪxt ən de: ən mi: fi kraiz.

o: ðət ə wər ¹ma:r 'elən laiz,

ən fe:r kɪr'kɒnl li: !

karst bi ðə hert ðət ²θɔxt ðə ²θɔxt,

ən karst ðə ³haʊd ðət ⁴fəɪrd ðə fət,

man ɪn mə ⁵ermz bɑrd 'elən drɒpt,

ən ⁶di:t tə 'sækər mi !

o: θɪŋk nə ji mə hert wəz se:r,

mən mə lʌv drɒpt dʌn ən spæk ne me:r !

ðe:r dɪd fi swʊn wɪ mɪkl ke:r,

ən fe:r kɪr'kɒnl li:.

əz ə went dʌn ðə 'wɔtər'səɪd,

nen bət mə fe: tə bi mə ɡəɪd,

nen bət mə fe: tə bi mə ɡəɪd,

ən fe:r kɪr'kɒnl li: ;

ə 'lɪxtət dʌn mə su:rd tə ¹dra:,

ə 'hækət hɪm ɪn 'pɪsəz ¹sma:,

ə 'hækət hɪm ɪn 'pɪsəz ¹sma:,

fər hər sek ðət ⁶di:t fər mi.

o 'elən fe:r, brɔnd kəm'peɪr !

əl mak ə 'ɡarlənd o ðaɪ he:r,

sal bɪnd mə hert fər 'ɪvərmeɪr,

an'tɪl ðə de: ə di:.

o: ðət ə wər ¹ma:r 'elən laiz !

nɪxt ɪ de: ən mi: fi kraiz ;

ut o mə bəd fi bɪdz mi raiz,

sez, "hest ɪ kəm tə mi !"

o 'elən fe:r ! o 'elən tʃest !

ɪf ə wər wɪ ði, ə wər blɛst,

mər ðu laiz lo:, ən taks ðaɪ rest,

ən fe:r kɪr'kɒnl li:.

¹ ɔ: ² o ³ a: ⁴ fəɪrt ⁵ ɛ ⁶ di:d

I wish my grave were growing green,
A winding-sheet drawn ower my een,
And I in Helen's arms lying,
On fair Kirkconnel Lea.

I wish I were where Helen lies !
Night and day on me she cries ;
And I am weary of the skies,
For her sake that died for me.

ə waz mə gre:v wər 'grauən grin,
 ə 'wəindən'fit ¹dra:n aur mə in,
 ən aɪ pɪ 'elənz ²ernz 'laɪm,
 ən fer kɪ'kənl li:.

ə waz ə wər ¹ma:r 'elən laɪz!
 nɪxt ɪ de: ən mi: fɪ kraɪz;
 ən aɪ əm 'wi:ri o ðə skaɪz,
 fər hər sek ðət ³di:t fər mi:.

¹ ɔ: ² ɛ ³ di:d

V B. MY JO, JANET

ANONYMOUS.

“Sweet sir, for your courtesye,
 When ye come by the Bass, then,
 For the love ye bear to me
 Buy me a keekin’ glass, then.”

“Keek into the draw-well,
 Janet, Janet;
 There ye’ll see your bonnie sel’,
 My jo, Janet.”

“Keekin’ in the draw-well clear,
 What if I fa’ in then?
 Syne a my kin will say and swear
 I drowned mysel’ for sin, then.”

“Haud the better by the brae,
 Janet, Janet;
 Haud the better by the brae,
 My jo, Janet.”

“Gude sir, for your courtesy,
 Comin’ through Aberdeen, then,
 For the love ye bear to me,
 Buy me a pair o’ shoon, then.”

“Clout the auld, the new are dear,
 Janet, Janet;
 Ae pair may gane ye half a year,
 My jo, Janet.”

“But what if, dancin’ on the green,
 And skippin’ like a maukin,
 They should see my clouted shoon,
 O’ me they will be talkin’.”

“Dance aye laigh, and late at e’en,
 Janet, Janet;
 Syne a’ their faut’s will no be seen,
 My jo, Janet.”

V B. MY JO, JANET

ANONYMOUS.

“swit ¹spr, fər jər ʔkurtəsi,
 ʌn ji kani bər ðə bas, ðan,
 fər ðə ləv ji be:r tə mi
 bər mi ə ʔkikən ɡlas, ðan.”

“kik ʔntə ðə ²dra:wəl,
 ʔdʒanət, ʔdʒanət;
 ðe:r jɪl si: jər ³bonɪ səl,
 mə dʒo:, ʔdʒanət.”

“ʔkikən ɪn ðə ²dra:wəl kli:r,
 ʌt ɪf ə ²fə: ɪn ðan?
 səɪn ²a: mə kɪn ¹wɪl se: ən swi:r
 ə ⁴drunt mə'səl fər sɪn, ðan.”

“²⁵had ðə ʔbətər bər ðə bre:;
 ʔdʒanət, ʔdʒanət;
²⁵had ðə ʔbətər bər ðə bre:;
 mə dʒo:, ʔdʒanət.”

“ɡyd ¹spr, fər jər ʔkurtəsi,
 kamən θru ebər'din, ðan,
 fər ðə ləv ji be:r tə mi,
 bər mi ə pe:r o ʔɪn, ðan.”
 “klut ðə ²a:lɪ, ðə nju: ər di:r,
 ʔdʒanət, ʔdʒanət;
 je: pe:r me ɡen ji ²ha:f ə i:r,
 mə dʒo:, ʔdʒanət.”

“bət ʌt ɪf, ʔdʌnsən ən ðə ɡrɪn,
 ən ʔskɪpən ləɪk ə ²ma:kɪn,
 ðe: səd si: mə ʔklutət ʔɪn,
 o mi: ðe wɪl bi ²ta:kən.”

“dʌns əɪ lɛx, ən lɛt ət ɪn,
 ʔdʒanət, ʔdʒanət;
 səɪn a: ðər ²fə:ts ¹wɪl bi nɔ: sɪn,
 mə dʒo:, ʔdʒanət.”

¹ A ² ʊ: ³ ɔ ⁴ d ⁵ a:

VI B. ANNIE LAURIE

LADY JOHN SCOTT (1810-1900).

Maxwellton braes are bonnie,
 Where early fa's the dew,
 And it's there that Annie Laurie
 Gied me her promise true,
 Gied me her promise true,
 Which ne'er forgot will be ;
 And for bonnie Annie Laurie
 I'd lay me doon and dee.

Her brow is like the snaw-drift,
 Her neck is like the swan,
 Her face it is the fairest
 That e'er the sun shone on—
 That e'er the sun shone on,
 And dark blue is her e'e ;
 And for bonnie Annie Laurie
 I'd lay me doon and dee.

Like dew on the gowan lying,
 Is the fa' o' her fairy feet :
 And like winds in simmer sighing,
 Her voice is low and sweet—
 Her voice is low and sweet,
 And she's a' the world to me,
 And for bonnie Annie Laurie
 I'd lay me doon and dee.

VI B. ANNIE LAURIE

LADY JOHN SCOTT (1810–1900).

'makswɛltən breɪz əɪ ¹'bonɪ,
 wəɪ ¹eɪlɪ ²fa:z ðə dʒu:,
 ən ɪts ðeɪr ðət 'aɪl ²'la:rɪ
 gɪ:d mi: həɪ 'prəmɪs tru:,
 gɪ:d mi: həɪ 'prəmɪs tru:,
 wɪtʃ neɪr fəɪ'gət wɪl bi: ;
 ən fəɪ ¹'bonɪ 'aɪl ²'la:rɪ
 əd le: mi dʌn ən di:.

 həɪ bru ɪz ləɪk ðə ²'sna:/'drɪft,
 həɪ nek ɪz ləɪk ðə swan,
 həɪ fes ɪt ɪz ðə 'feɪrəst
 ðət eɪr ðə san fən ən—
 ðət eɪr ðə san fən ən,
 ən dɑ:k blu: ɪz həɪ i: ;
 ən fəɪ ¹'bonɪ 'aɪl ²'la:rɪ
 əd le: mi dʌn ən di:.

 ləɪk dʒu: ən ðə 'gʌnən 'laɪən,
 ɪz ðə ²fa: o həɪ 'feɪlɪ fɪt:
 ən ləɪk ²wɪndz ɪn 'sməɪ 'saɪən,
 həɪ vəɪs ɪz lo: ən swɪt—
 həɪ vəɪs ɪz lo: ən swɪt,
 ən fɪz ²a: ðə ⁴wɜ:ld tə mi:,
 ən fəɪ ¹'bonɪ 'aɪl ²'la:rɪ
 əd le: mi dʌn ən di:.

¹ o ² ɔ: ³ ʌ ⁴ ɑ:

VII B. MAGGIE LAUDER

FRANCIS SEMPILL? (died 1682).

Wha wadna be in love
 Wi' bonnie Maggie Lauder?
 A piper met her gaun to Fife,
 And spier'd what was't they ca'd her;
 Right scornfully she answered him,
 "Begone, you hallan shaker,
 Jog on your gate, ye bladder scate,
 My name is Maggie Lauder."

 "Maggie," quo' he, "and by my bags
 I'm fidgin' fain to see thee;
 Sit down by me, my bonnie bird,
 In troth I winna steer thee:
 For I'm a piper to my trade,
 My name is Rob the Ranter;
 The lasses loup as they were daft,
 When I blaw up my chanter."

 "Piper," quo' Meg, "hae ye your bags,
 Or is your drone in order?
 If ye be Rob, I've heard of you,
 Live ye upon the border?
 The lasses a', baith far and near,
 Hae heard o' Rob the Ranter;
 I'll shake my foot wi' right good-will,
 Gif ye'll blaw up your chanter."

 Then to his bags he flew wi' speed,
 About the drone he twisted;
 Meg up and walloped o'er the green,
 For brawly could she frisk it.

VII B. MAGGIE LAUDER

FRANCIS SEMPILL? (died 1682).

¹ma: 'wədnə bi ɪn lav
 wɪ ²'bɒŋɪ 'magɪ ¹la:dər?
 ə 'pəɪpər mɛt ər ¹ga:n tə fəɪf,
 ən spi:rt mat wɛst ðe ¹ka:ɪd ər:
 rɪxt 'skɔ:rnfəliʃ fɪ 'ansərt hɪm,
 "br'gən, jɪ 'halən 'fakər,
 dʒɔg ən jər get, jɪ ³'blɛdər sket,
 mə nem ɪz 'magɪ ¹la:dər."

"'magɪ," kwo hi:, "ən bair mə bagz
 əm 'fɪdʒən fe:n tə si: ði;
 sɪt dun bair mi, mə ²'bɒŋɪ bɪrd,
 ɪn trəθ ə ⁴'wɪnnə stɪr ði:
 fər am ə 'pəɪpər tə mə trɛd,
 mə nem ɪz rəb ðə 'rantər;
 ðə 'lasəz laup əz ðe wər daft,
 mən a: ¹bla: ap mə tʃantər."

"'pəɪpər," kwo mɛg, "he: jɪ jər bagz,
 ər ɪz jər drɒn ɪn 'ɔrdər?
 ɪf jɪ: bi rəb, əv ⁵hard o ju:,
 li:v jɪ ə'pən ðə 'bɔrdər?
 ðə 'lasəz ¹a:, beθ ¹fɑ:r ən ni:r,
 he ⁵hard o rəb ðə 'rantər;
 əl fak mə fɪt wɪ rɪxt gɪd'wɪl,
 gɪf jɪ:l ¹bla: ap jər tʃantər."

ðan tə hɪz bagz hi flu: wɪ spɪd,
 ə'but ðə drɒn i 'twɪstət;
 mɛg ap ən 'waləpt aʊr ðə grɪn,
 fər ¹'bra:lɪ kad fɪ frɪsk ɪt.

¹ ɔ: ² ɔ ³ 'blɛðər ⁴ ʌ ⁵ ɛ

“Weel done,” quo’ he: “play up,” quo’ she:

“Weel bobb’d,” quo’ Rob the Ranter;

“It’s worth my while to play, indeed,

When I hae sic a dancer.”

“Weel hae you play’d your part,” quo’ Meg,

“Your cheeks are like the crimson;

There’s nane in Scotland plays sae weel,

Sin’ we lost Habby Simson.

I’ve lived in Fife, baith maid and wife,

These ten years and a quarter:

Gin ye should come to Anster fair,

Spier ye for Maggie Lauder.”

“wil dyn,” *kwo* hi: : “ple: ʌp,” *kwo* fi: :

“wil bæbd,” *kwo* rəb ðə ˈrəntər :

“ʔts warθ mə wəil tə ple:, ɪnˈdid,
wən ə he: sɪk ə ˈdænsər.”

“wil he: jɪ ple:d jər ¹pert,” *kwo* mæg.

“jər ʔfiks ər ləik ðə ˈkrɪmsən ;

ðərz nen ɪn ˈskɒtlənd ple:z se wil,
sɪn wi lɒst ˈhæbɪ ˈsɪmsən.

əv ²li:vɪd ɪn fəɪf, beθ med ən wəɪf,
ði:z tɛn i:rz ən ə ˈkwartər :

gɪn ji: ³fəd kəm tə ˈɛnstər feɪr,
spɪər ji fər ˈmɑɡɪ ⁴ˈlɑ:dər.”

¹ ɛ ² t ³ sɑd ⁴ ʊ:

VIII B. BESSY BELL AND MARY GRAY

ALLAN RAMSAY (1686-1758).

O Bessy Bell an' Mary Gray,
 They are twa bonny lasses,
 They bigg'd a bow'r on yon burn-brae,
 An' theek'd it o'er wi' rashes.
 Fair Bessy Bell I loo'd yestreen,
 An' thought I ne'er con'd alter;
 But Mary Gray's twa pawky een,
 They gar my fancy falter.
 Now Bessy's hair's like a lint tap,
 She smiles like a May morning,
 When Phoebus starts frae Thetis' lap,
 The hills wi' rays adorning:
 White is her neck, saft is her hand,
 Her waist an' feet's fu' genty,
 Wi' ilka grace she can command,
 Her lips, O wow! they're dainty.
 An' Mary's locks are like the crow,
 Her een like diamonds glances;
 She's ay sae clean redd up, an' braw,
 She kills whene'er she dances:
 Blythe as a kid, wi' wit at will,
 She blooming, tight, an' tall is;
 An' guides her airs sae gracefu' still,
 O Jove! she's like thy Pallas.
 Dear Bessy Bell an' Mary Gray,
 Ye unco sair oppress us,
 Our fancies jee between ye twa,
 Ye are sic bonny lasses:
 Waes me, for baith I canna get,
 To ane by law we're stented;
 Then I'll draw cuts, an' tak my fate,
 An' be wi' ane contented.

VIII B. BESSY BELL AND MARY GRAY

ALLAN RAMSAY (1686-1758).

o 'bɛsɪ bɛl ən 'meɪrɪ greː,
 ðe ər ¹twɑː ²'bɒnɪ 'lɑsəz,
 ðe ³bɪɡd ə buːr ən ʒən bɑrn'breː,
 ən θɪkt ɪt ɹur wɪ 'rɑfəz.
 feɪr 'bɛsɪ bɛl ə luːd ʒə'strɪn,
 ən ²θɒxt ə neɪr kɑd 'ʌltər;
 bət 'meɪrɪ greːz ¹twɑː ¹'pɑːkɪ ɪn,
 ðe ɡɑːr mə 'fɑnsɪ 'fʌltər.
 nu 'bɛsɪz heɪrz ləɪk ə ɪnt tɑp,
 ʃɪ sməɪlz ləɪk ə məɪ ²'mɒrnən,
 mən 'febəs stɑrts frɪe 'θetɪs lɑp,
 ðə hɪlz wɪ reːz ²ə'dɒrnən:
 məɪt ɪz ər nek, sɑft ɪz ər ⁴hænd,
 hər west ən fɪts fu 'dʒɛntɪ,
 wɪ 'ɪlkə ɡres ʃɪ kən ⁴kə'mænd,
 hər ɪps, o wau! ðer 'dɛntɪ.
 ən 'meɪrɪz ləks ər ləɪk ðə ¹kraː,
 hər ɪn ləɪk 'dəɪmændz 'ɡlɑnsəz;
 ʃɪz əɪ se klɪn rɛd ʌp, ən ¹brɑː,
 ʃɪ kɪlz mən'eɪr ʃɪ 'dɑnsəz:
 bləɪθ əz ə kɪd, wɪ wɪt ət wɪl,
 ʃɪ 'blumən, tɪxt, ən ¹tɑːl ɪz;
 ən ɡəɪdz ər eɪrz se 'ɡresfə stɪl,
 o dʒoːv! ʃɪz ləɪk ðər 'pɑləz.
 diːr 'bɛsɪ bɛl ən 'meɪrɪ greː,
 ʃɪ 'ʌŋkə seɪr ə'prɛs əs,
⁵ur 'fɑnsɪz dʒɪː brɪtwɪn ʃɪ tweː,
 ʃɪ ər sɪk ²'bɒnɪ 'lɑsəz:
 weːz mi, fər beθ ə 'kɑnnə ɡɛst,
 tə ⁶en bɪ ¹lɑː wɪr 'stɛntət;
 ðen ʌl ¹draː kɑts, ən tak mə fet,
 ən bi wɪ ⁶en kən'tɛntət.

¹ ɔː ² ə ³ bɪɡɪt ⁴ ɑː ⁵ wɪr, wɑr ⁶ ʃɪn

IX B. TULLOCHGORUM¹

JOHN SKINNER (1721–1807).

Come gie's a sang, Montgomery cry'd,
 And lay your disputes all aside,
 What signifies't for folks to chide
 For what was done before them :
 Let Whig and Tory all agree,
 Whig and Tory, Whig and Tory,
 Whig and Tory all agree,
 To drop their Whig-mig-morum ;
 Let Whig and Tory all agree
 To spend the night wi' mirth and glee,
 And cheerful sing along wi' me
 The Reel o' Tullochgorum.

O' Tullochgorum's my delight,
 It gars us a' in ane unite,
 And ony sumph that keeps a spite,
 In conscience I abhor him :
 For blythe and cheerie we'll be a',
 Blythe and cheerie, blythe and cheerie.
 Blythe and cheerie we'll be a',
 And make a happy quorum,
 For blythe and cheerie we'll be a'
 As lang as we hae breath to draw,
 And dance till we be like to fa'
 The Reel o' Tullochgorum.

What needs there be sae great a fraise
 Wi' dringing dull Italian lays,
 I wadna gie our ain Strathspeys
 For half a hunder score o' them :

¹ “*Amusements of Leisure Hours*, by the late Reverend John Skinner. Edinburgh, 1809.”

IX B. TULLOCHGORUM

JOHN SKINNER (1721-1807).

kam ¹gi:z ə sən, man'gamrɪ *kræd,
 ən le: jər 'dɪspju:ts ɑ: ə'seɪd,
 mat 'smɪfɪst fər ²fauks tə *tʃeɪd

fər mat wəz dɪn br'fɔ:r ðəm :

³læt mɪg ən 'tɔ:rɪ ɑ: ə'grɪ:,

mɪg ən 'tɔ:rɪ, mɪg ən 'tɔ:rɪ,

mɪg ən 'tɔ:rɪ ɑ: ə'grɪ:,

tə drap ðər 'mɪg-mɪg-'mɔ:rəm ;

³læt mɪg ən 'tɔ:rɪ ɑ: ə'grɪ:

tə spɛn ðə nɪxt wɪ mɪrθ ən ɡli:,

ən 'tʃɪ:rfe sɪŋ ə'laŋ wɪ mɪ:

ðə ril o tæləx'ɡɔ:rəm.

o tæləx'ɡɔ:rəmz mər dr'ləit,

ɪt ⁴ɡa:rz ʌs ɑ: ɪn en ju'nəɪt,

ən ²onɪ samf ðæt kɪps ə spəɪt,

ɪn ²kənʃəns ɑ əb'ho:r əm :

fər bləɪθ ən 'tʃɪ:ri wɪl bi ɑ:,

bləɪθ ən 'tʃɪ:ri, bləɪθ ən 'tʃɪ:ri,

bləɪθ ən 'tʃɪ:ri wɪl bi ɑ:,

ən mak ə 'hapi 'kwɔ:rəm,

fər bləɪθ ən 'tʃɪ:ri wɪl bi ɑ:

əz laŋ əz wɪ he ⁴breθ tə dra:,

ən dʌns tɪl wɪ bi ləɪk tə fa:

ðə ril o tæləx'ɡɔ:rəm.

mat nɪdz ðər bi se: ɡret ə fre:z

wɪ 'drɪŋən dæl 'ɪtəlʒən le:z,

ə 'wədne ɡɪ: ⁵ur eɪn stræθ'spe:z

fər ha:f ə 'hanər skɔ:r o ðəm :

¹gis ²o ³a, ɛ ⁴ɛ ⁵wɪr, wər, war

* Both words might be pronounced with diphthong ai in N.E. Sc., making a perfect rhyme.

They're dowf and dowie at the best,
 Dowf and dowie, dowf and dowie,
 Dowf and dowie at the best,
 Wi' a' their variorum ;
 They're dowf and dowie at the best,
 Their allegros and a' the rest,
 They canna' please a Scottish taste
 Compar'd wi' Tullochgorum.

Let worldly worms their minds oppress
 Wi' fears o' want and double cess,
 And sullen sots themsells distress
 Wi' keeping up decorum :
 Shall we sae sour and sulky sit,
 Sour and sulky, sour and sulky,
 Sour and sulky shall we sit
 Like old philosophorum !
 Shall we sae sour and sulky sit,
 Wi' neither sense, nor mirth, nor wit,
 Nor ever try to shake a fit
 To th' Reel o' Tullochgorum ?

May choicest blessings ay attend
 Each honest, open hearted friend,
 And calm and quiet be his end,
 And a' that's good watch o'er him ;
 May peace and plenty be his lot,
 Peace and plenty, peace and plenty,
 Peace and plenty be his lot,
 And dainties a great store o' them ;
 May peace and plenty be his lot,
 Unstain'd by any vicious spot,
 And may he never want a groat,
 That's fond o' Tullochgorum !

But for the sullen frumpish fool,
 That loves to be oppression's tool,
 May envy gnaw his rotten soul,
 And discontent devour him ;

ðer ðaʊf ən 'ðaʊi ət ðə bɛst,
 ðaʊf ən 'ðaʊi, ðaʊf ən 'ðaʊi,
 ðaʊf ən 'ðaʊi ət ðə bɛst,
 wɪ a: ðər vər'fɔ:rəm ;

ðer ðaʊf ən 'ðaʊi ət ðə bɛst,
 ðər əl's'grɔ:z ən a: ðə rɛst,
 ðe: 'kannə plɪ:z ə 'skɒtɪʃ tɛst
 kəmpe:rt wɪ təlɛx'gɔ:rəm.

¹lɒt ²wɜ:ldli wɜ:rnɪz ðər məɪndz ə'prɛs
 wɪ fɪ:rɪz o ⁵want ən dubl sɛs,
 ən 'sælən sɒts ðəm'sɛlz dɪ'strɛs
 wɪ 'kɪpən ʌp de'kɔ:rəm ;

fəl wi: se su:r ən 'salkɪ sɪt,
 su:r ən 'salkɪ, su:r ən 'salkɪ,
 su:r ən 'salkɪ fəl wi: sɪt
 ləɪk a:ld 'fɪləsə'fɔ:rəm !

fəl wi: se su:r ən 'salkɪ sɪt,
 wɪ ³nɛðər sɛns, nər mɪrθ, nər wɪt,
 nər 'ɪvər traɪ tə ʃak ə fɪt
 tə ðə rɪl o təlɛx'gɔ:rəm ?

me 'tʃəɪsɛst 'blɪsənz əi ə'tɛnd
 ɪtʃ 'ənɛst, 'ɒpm 'hɜ:tət frɛnd,
 ən ka:m ən 'kweɪət bɪ hɪz ɛnd,
 ən a: ðəts ɡɪd wɒtʃ ɔ:r əm ;

me ⁴pɪs ən 'plɛntɪ bɪ hɪz lɒt,
⁴pɪs ən 'plɛntɪ, pɪs ən 'plɛntɪ,
⁴pɪs ən 'plɛntɪ bɪ hɪz lɒt,
 ən 'dɛntɪz ə ɡrɛt stɔ:r o ðəm ;

me ⁴pɪs ən 'plɛntɪ bɪ hɪz lɒt,
 ʌn'steɪnd bəɪ 'ɛnɪ 'vɪʃəs spɒt,
 ən me hɪ 'nɪvər ⁵want ə ɡrɒt,
 ðəts fɒnd o təlɛx'gɔ:rəm.

bət fər ðə səlɪn 'frampɪʃ fyl,
 ðət lɒvz tə bɪ ə'prɛʃnɪz tyl,
 me 'ɛnvər ɡnɑ: hɪz rɛtn sol,
 ən 'dɪskən'tɛnt dɪ'vɔ:r əm :

¹ a, ɛ ² a: ³ e: ⁴ e ⁵ I, ʌ

May dool and sorrow be his chance,
Dool and sorrow, dool and sorrow,
Dool and sorrow be his chance,
And nane say, wae's me for him !
May dool and sorrow be his chance,
Wi' a' the ills that come frae France,
Wha'er he be that winna dance
The Reel o' Tullochgorum.

me ¹dul ən 'sərə bi: hɪz tʃans,
 ¹dul ən 'sərə, ¹dul ən 'sərə,
 ¹dul ən 'sərə bi: hɪz tʃans,
 ən nen se:, we:z mi fər əm!
 me ¹dul ən 'sərə bi: hɪz tʃans,
 wɪ ɑ: ðə ɪlz ðæt kæn fre frans,
 ʌd'e:r hi bi: ðæt ²wɪnə dəns
 ðə ril o tælə'gɔ:rəm.

¹y ²i, ʌ

X B. THE LAIRD O' COCKPEN

LADY NAIRNE (1766-1845).

The Laird o' Cockpen, he's proud and he's great,
 His mind is ta'en up wi' things o' the state ;
 He wanted a wife his braw house to keep,
 But favour wi' wooin' was fashious to seek.

Down by the dyke-side a lady did dwell,
 At his table heid he thocht she'd look well ;
 M'Cleish's ae dochter o' Claverscha' Lea,
 A pennyless lass wi' a lang pedigree.

His wig was weel-pouthered, as gude as when new,
 His waistcoat was white, his coat it was blue ;
 He put on a ring, a sword, and cocked hat,
 And wha could refuse the Laird wi' a' that ?

He took the grey mare and rade cannily,
 And rapped at the yett o' Claverscha' Lea.
 "Gae tell Mistress Jean to come speedily ben :
 She's wanted to speak wi' the Laird o' Cockpen."

Mistress Jean, she was makin' the elderflower wine :
 "And what brings the Laird here at sic a like time ?"
 She put off her apron and on her silk gown,
 Her mutch wi' red ribbons, and gaed awa' down.

And when she cam' ben, he bowit fu' low ;
 And what was his errand, he soon let her know.
 Amazed was the Laird when the lady said, Na,
 And wi' a laigh curtsie she turned awa'.

Dumfounded was he, but nae sigh did he gie ;
 He mounted his mare and rade cannily,
 And aften he thocht as he gaed through the glen,
 "She was daft to refuse the Laird o' Cockpen !"

X B. THE LAIRD O' COCKPEN

LADY NAIRNE (1766-1845).

ðə lerd o kək'pən, hiz prud ən hiz gret,
 hɪz məɪnd ɪz teɪn ʌp wɪ θɪŋz o ðə stet ;
 hi ˈwʌntət ə wəɪf hɪz, brɑː hus tə kip,
 bət ˈfeɪvər wɪ ˈwuən wəz ˈfʌʃəs tə sik.

dun bɑɪ ðə dəɪk'səɪd ə ˈledɪ dɪd dwel,
 ət hɪz tebl ˈhɪd hi ˈθɒxt fɪd luk wəl ;
 məˈklɪfəz ʃeː ˈdɒxtər o ˈkleːvərzhɑ liː,
 ə ˈpənɪləs las wɪ ə lɑŋ pɛdɪˈɡriː.

hɪz wɪŋ wəz wɪl'puðərt, əz ɡɪd əz mən njuː,
 hɪz ˈwɛstəkət wəz məɪt, hɪz kɒt ɪt wəz bljuː ;
 hi pɪt ən ə rɪŋ, ə suːrd, ən kɒkt hat,
 ən ˈmɑː kɑd rɪˈfʃəz ðə lerd wɪ ˈɑː ðæt?

hi tuk ðə greː mɪːr ən red ˈkɑnɪlɪ,
 ən rapt ət ðə ʃet o ˈkleːvərzhɑ liː.
 "geː tɛl ˈmɪstrəs dʒɪn tə kɑm ˈspɪdɪlɪ bɛnː
 ʃɪz ˈwʌntət tə spɪk wɪ ðə lerd o kək'pən."

ˈmɪstrəs dʒɪn, ʃɪ wəz ˈmækən ðə ˈeldərflur wəɪnː
 "ən mɑt brɪŋz ðə lerd hɪːr ət sɪk ə ləɪk təɪm?"
 ʃɪ pɪt ʌf ər ˈeprən ən ən ər sɪlk ɡʌn,
 hɜr mɑtʃ wɪ ˈrɛd ˈɪlbənz, ən ɡeɪd ˈəˈwɑː dun.

ən mɑn ʃɪ kɑm bɛn, hi ˈbuət fu lɔː ;
 ən mɑt wəz hɪz ˈiːrænd, hi ˈsyn ˈsɪt hɜr nɔː.
 əˈmeɪzɪd wəz ðə lerd mən ðə ˈledɪ sɛd, nɑː,
 ən wɪ ə lɛx ˈkɑrtsɪ ʃɪ ˈtɑrnət ˈəˈwɑː.

dɑmˈfʌndərt wəz hi, bət neː sɪx dɪd hi ɡɪː ;
 hi ˈmʌntət hɪz mɪːr ən red ˈkɑnɪlɪ,
 ən ˈɑfn hi ˈθɒxt əz hi ɡeɪd θru ðə ɡlɛn,
 "ʃɪ wəz dɑft tə rɪˈfʃəz ðə lerd o kək'pən!"

¹ A, I ² e ³ ə ⁴ ɔː ⁵ ə, i ⁶ eː ⁷ ʃyn ⁸ a, ə

XI B. THE LAND O' THE LEAL

LADY NAIRNE.

I'm wearin' awa', John,
 Like snaw-wreaths in thaw, John,
 I'm wearin' awa'

To the land o' the leal.
 There's nae sorrow there, John :
 There's neither could nor care, John ;
 The day is aye fair

In the land o' the leal.
 Our bonnie bairn's there, John ;
 She was baith gude and fair, John ;
 And oh ! we grudged her sair

To the land o' the leal.
 But sorrow's sel' wears past, John,
 And joy's a-coming fast, John,
 The joy that's aye to last

In the land o' the leal.
 Sae dear that joy was bought, John,
 Sae free the battle fought, John,
 That sinfu' man e'er brought

To the land o' the leal.
 Oh ! dry your glistening e'e, John,
 My soul lang's to be free, John,
 And angels beckon me

To the land o' the leal.
 Oh ! haud ye leal and true, John,
 Your day it's wearin' through, John,
 And I'll welcome you

To the land o' the leal.
 New fare-ye-weel, my ain John,
 This warld's cares are vain, John,
 We'll meet, and we'll be fain

In the land o' the leal.

XIB. THE LAND O' THE LEAL

LADY NAIRNE.

əm ¹wi:rən ²ə'wa:, ³dʒon,
 ləɪk ²'sna:riəs ɪn ²θa:, ³dʒon,
 əm ¹wi:rən ²ə'wa:
 tə ðə ⁴land o ðə lil.
 ðərz ne: 'sərə ðe:r, ³dʒon;
 ðərz ¹'neðər ²kɑ:lð nə'r ke:r, ³dʒon:
 ðə de: ɪz əi fe:r
 ɪn ðə ⁴land o ðə lil.
⁵ur ³'bɒŋ ⁶bernz ðe:r, ³dʒon;
 fi wəz beθ gɪd ən fe:r, ³dʒon;
 ən o: ' wi grɑdʒl ə'r se:r
 tə ðə ⁴land o ðə lil.
 bət 'sərəz sel ¹wi:rz pɑst, ³dʒon,
 ən ⁷dʒəz ə 'kɑmən fɑst, ³dʒon,
 ðə ⁷dʒəi ðəts əi tə lɑst
 ɪn ðə ⁴land o ðə lil.
 se di:r ðət ⁷dʒəi wəz ³bɒxt, ³dʒon,
 se fri: ðə bɑtl ³fɒxt, ³dʒon,
 ðət 'sɪfə mæn e:r ³bɒxt
 tə ðə ⁴land o ðə lil.
 o: ' drɑi jər 'ɡlɪsnən i:, ³dʒon,
 mɑi səl lɑŋz tə bi fri:, ³dʒon,
 ən 'endʒɪlz 'bɛkən mi:
 tə ðə ⁴land o ðə lil.
 o: ' ²⁴hɑd ʒi lil ən tru:, ³dʒon,
 jər de: ɪts ¹wi:rən θru:, ³dʒon,
 ən ɑ:l 'wɛlkəm ʒu:
 tə ðə ⁴land o ðə lil.
 nu: 'fe:r'jɪrwɪl, mə e:n ³dʒon,
 ðɪs ⁴wɜ:ldz ke:rz ə'r ve:n, ³dʒon,
 wɪl mɪt, ən wɪl bi fe:n
 ɪn ðə ⁴land o ðə lil.

¹ e: ² ʊ: ³ ə ⁴ ɑ: ⁵ wɪr, wər, wɑr ⁶ ɛ ⁷ ɔɪ

XII B. THE FLOWERS OF THE FOREST

JEAN ELLIOT (1727–1805).

I've heard the liltin' at our yowe-milkin',
 Lasses a-liltin', before the dawn of day ;
 But now they are moaning, on ilka green loanin' ;
 The Flowers of the Forest are a' wede away.

At buchts, in the morning, nae blithe lads are scorning,
 The lasses are lanely and dowie and wae ;
 Nae daffin, nae gabbin', but sighin' and sabbin',
 Ilk ane lifts her leglin, and hies her away.

In hairst, at the shearin', nae youths now are jeerin',
 The bandsters are lyart, and runkle, and gray ;
 At fair or at preaching, nae wooing, nae fleechin'—
 The Flowers of the Forest are a' wede away.

At e'en, in the gloamin', nae swankies are roaming,
 'Bout stacks wi' the lasses at bogle to play ;
 But ilk ane sits drearie, lamentin' her dearie—
 The Flowers of the Forest are a' wede away.

Dool and wae for the order sent our lads to the Border !
 The English, for ance, by guile wan the day ;
 The Flowers of the Forest, that fought aye the foremost,
 The prime of our land, lie cauld in the clay.

We'll hear nae mair liltin' at our yowe-milkin',
 Women and bairns are heartless and wae ;
 Sighin' and moaning on ilka green loanin'—
 The Flowers of the Forest are a' wede away.

XII B. THE FLOWERS OF THE FOREST

JEAN ELLIOT (1727–1805).

av ¹hard ðə 'hltən ət ur jəu'ml̥kən,
 'lasəz ə'hltən, bɪ'fɔːr ðə da:n o deː;
 bət nuː ðe ər 'mɔːnən, ɔn 'ɪlkə grɪn 'lɔːnənː
 ðə fluːrɪz o ðə 'fɔːrɛst ər ²aː wɪd ə'weː.

 ət baxts, ɪn ðə ³mɔːnən, ne bləiθ lɑdz ər ³skɔːnən,
 ðə 'lasəz ər 'lenh̥ ən 'dau ən weː;
 neː 'dʌfən, neː 'gʌbən, bət 'sɪxən ən 'sʌbən,
 ɪlk ⁶en hɪfts ər 'lɛglɪn, ən haɪz hɛr ə'weː.

 ɪn ¹herst, ət ðə 'fɪːrən, neː ⁴juθs nuː ər 'dʒɪːrən,
 ðə ⁵bændstərz ər 'lɑːrt, ɪ rəŋklt, ən greː;
 ət fɛr ər ət 'prɪtʃən, neː 'wuən, neː 'flɪtʃən—
 ðə fluːrɪz o ðə 'fɔːrɛst ər ²aː wɪd ə'weː.

 ət iːn, ɪn ðə 'glɔːmən, neː 'swaŋkɪz ər 'rɔːmən,
 bʌt staks wɪ ðə 'lasəz ət bɔgl tə pleː;
 bət ɪlk ⁶en sɪts 'dɪːrɪ, lɑ'mɛntən hɛr 'dɪːrɪ—
 ðə fluːrɪz o ðə 'fɔːrɛst ər ²aː wɪd ə'weː.

 dʌl ən weː fɛr ðə ɔrdər sɛnt ⁷ur lɑdz tə ðə 'bɔːdər!
 ðə 'ɪŋhɪf, fɛr ⁸ɛns, bɪ gəɪl wʌn ðə deː;
 ðə fluːrɪz o ðə 'fɔːrɛst, ðət ³fɔxt əɪ ðə 'fɔːrmɛst,
 ðə prəɪm o ur ⁵lænd, lɑɪ ²kɑːld ɪn ðə kleː.

 wɪl hɪːr neː meːr 'hltən ət ur jəu'ml̥kən,
 'wɪmən ən ¹bernz ər 'hɛrtlɛs ən weː;
 'sɪxən ən 'mɔːnən ɔn 'ɪlkə grɪn 'lɔːnən—
 ðə fluːrɪz o ðə 'fɔːrɛst ər ²aː wɪd ə'weː.

¹ɛ ²oː ³ɔ ⁴y ⁵aː ⁶jɪn ⁷wɛr, wɑr, wɪr ⁸jɪns

XIII B. AULD ROBIN GRAY

LADY ANNE BARNARD (1750–1825).

When the sheep are in the fauld, when the kye's come hame,
 And a' the weary warld to rest are gane,
 The waes o' my heart fa' in showers frae my ee,
 Unkent by my guidman, wha sleeps sound by me.

Young Jamie lo'ed me weel, and sought me for his bride,
 But saving ae crown-piece he had naething beside;
 To make the crown a pound my Jamie gaed to sea,
 And the crown and the pound—they were baith for me.

He hadna been gane a twelvemonth and a day,
 When my father broke his arm and the cow was stown away;
 My mither she fell sick—my Jamie was at sea,
 And auld Robin Gray came â-courting me.

My father couldna wark—my mother couldna spin—
 I toiled day and night, but their bread I couldna win;
 Auld Rob maintained them baith, and wi tears in his ee,
 Said: "Jeanie, O for their sakes, will ye no marry me?"

My heart it said na, and I looked for Jamie back,
 But hard blew the winds, and his ship was a wrack,
 His ship was a wrack—why didna Jamie dee,
 Or why am I spared to cry wae is me?

My father urged me sair—my mither didna speak,
 But she looked in my face till my heart was like to break;
 They gied him my hand—my heart was in the sea—
 And so Robin Gray he was guidman to me.

I hadna been his wife a week but only four,
 When, mournfu' as I sat on the stane at my door,
 I saw my Jamie's ghaist, for I couldna think it he,
 Till he said: "I'm come hame, love, to marry thee!"

XIII B. AULD ROBIN GRAY

LADY ANNE BARNARD (1750–1825).

mən ðə fɪp ər ɪn ðə ¹fɑ:lɪd, mən ðə kaɪz kam hem,
 ən ¹ɑ: ðə 'wɪrɪ ²wɜ:ld tə rest ər ³ɡen,
 ðə weɪz o mə hərt ¹fɑ: ɪn 'fuərz fre mə i:,
 ʌn'kɛnt bɪ mə ɡyɪd'man, ¹ma: slɪps sʌnd bæ mi:.

jaŋ 'dʒɪmi lu:d mɪ wɪl, ən ⁴sɒxt mɪ fər ɪz bræɪd,
 bæt 'seɪvən je: 'krʌnpɪs hɪ həd 'neθŋ br'sæɪd;
 tə mak ðə krun ə paʊnd mə 'dʒɪmi ɡeɪd tə si:,
 ən ðə krun ən ðə paʊnd—ðe wər beθ fər mi:.

hɪ 'hædnə bɪn ³ɡen ə 'twalmanθ ən ə deɪ,
 mən mə ³feðər brak hɪz ⁵erɪn ən ðə ku: wəz 'stauən ə'we:;
 mə 'mɪðər fɪ fɛl sɪk—mə 'dʒɪmi wəz ət si:,
 ən ¹ɑ:lɪd 'rɒbɪn gre: kam ə'kurtən mi:.

mə ³feðər 'kædnə wɜ:k—mə 'mɪðər 'kædnə spɪn—
 ə təɪlt de: ən nɪxt, bæt ðər brɪd ə 'kædnə wɪn;
¹ɑ:lɪd rəb mən'tent ðəm beθ, ən wɪ tɪəz ɪn hɪz i:,
 sɛd: "dʒɪni, o: fər ðeɪr seks, wɪl jɪ: no ⁵'mɛrɪ mi:?"

mə hərt ɪt sɛd nɑ:, ən ə lʊkt fər 'dʒɪmi bak,
 bæt hæ:rd blu: ðə ⁶wɪndz, ən hɪz fɪp wəz ə rak,
 hɪz fɪp wəz ə rak—maɪ 'dɪdnə 'dʒɪmi di:,
 ər maɪ əm aɪ speɪrt tə kraɪ we: ɪz mi:?

mə ³feðər ʌrdʒd mɪ seɪr—mə 'mɪðər 'dɪdnə spɪk,
 bæt fɪ lʊkt ɪn mə fes tɪl mə hərt wəz ləɪk tə brɛk:
 ðe ɡɪ:d hɪm mə ²hænd—mə hərt wəz ɪn ðə si:—
 ən so: 'rɒbɪn gre: hɪ wəz ɡyɪd'man tə mi:.

ə 'hædnə bɪn hɪz wəɪf ə wɪk bæt 'oʊlɪ fɔ:ɪ,
 man, 'mɑ:nfə əz ə sət ən ðə stɛn ət mɪ doɪr,
 ə ¹sɑ: mə 'dʒɪmɪz ɡɛst, fər ə 'kædnə θɪŋk ɪt hɪ:,
 tɪl hɪ sɛd: "əm kam hem, lʌv, tə ⁵'mɛrɪ ði:!"

¹ ɔ: ² ɑ: ³ e: ⁴ ɒ ⁵ e ⁶ ʌ

Oh, sair sair did we greet, and mickle say of a',
I gied him ae kiss, and bade him gang awa'—
I wish that I were dead, but I'm nae like to dee,
For, though my heart is broken, I'm but young, wae is me !

I gang like a ghaist, and I carena much to spin,
I daurna think o' Jamie, for that wad be a sin,
But I'll do my best a gude wife to be,
For, oh ! Robin Gray, he is kind to me.

o:, se:r se:r dɪd wi grit, ən mɪkl se: əv ¹ɑ:,
 ə ɡɪ:d hɪm e: kɪs, ən bəd hɪm ɡaŋ ¹ə'wɑ:—
 ə ²wɑf ðæt ə wər dɪd, bət əm ne: ləɪk tə di:,
 fər, θo mə hert ɪz 'brɒkən, əm bət jʌŋ, we: ɪz mi: !
 ə ɡaŋ ləɪk ə gest, ən ə 'ke:rnə mətʃ tə spɪn,
 ə ¹'dɑ:rnə θɪŋk o 'dʒɪni, fər ðæt ³wəd bi ə sɪn,
 bət ɑ:l dø: mə best ə ɡyð wəɪf tə bi:,
 fər, o: ! 'rɒbɪn gre:, hi ɪz kəɪnd tə mi:.

¹ ɔ: ² ɪ ³ ɪ, ʌ

XIV B. LOGIE O' BUCHAN

GEORGE HALKET? (died 1756).

O Logie o' Buchan, O Logie the laird,
 They hae ta'en awa' Jamie, that delved i' the yard,
 Wha play'd on the pipe, and the viol sae sma',
 They hae ta'en awa' Jamie, the flower o' them a'.

He said, "Thinkna lang, lassie, tho' I gang awa'";
 He said, "Thinkna lang, lassie, tho' I gang awa'";
 The simmer is comin', cauld winter's awa',
 And I'll come and see thee in spite o' them a'.

Tho' Sandy has ousen, has gear, and has kye,
 A house, and a hadden, and siller forbye,
 Yet I'd tak my ain lad, wi' his staff in his hand,
 Before I'd hae him wi' his houses and land.

My daddy looks sulky, my minnie looks sour,
 They frown upon Jamie because he is poor;
 *Tho' I lo'e them as weel as a daughter should do,
 They're nae half sae dear to me, Jamie, as you.

I sit on my creepie, I spin at my wheel,
 And think on the laddie that lo'es me sae weel;
 He had but ae saxpence, he brak it in twa,
 And gied me the half o't when he gaed awa'.

Then haste ye back, Jamie, and bidena awa',
 Then haste ye back, Jamie, and bidena awa',
 The simmer is comin', cauld winter's awa',
 And ye'll come and see me in spite o' them a'.

* Another version runs:

But daddy and minny altho' that they be,
 There's nane of them a' like my Jamie to me.

XIV B. LOGIE O' BUCHAN

GEORGE HALKET? (died 1756).

o: 'logi o 'baxən, o: 'logi ðə lerd,
 ðe he te:n ə'wə: 'dzimi, ðæt dɛlt ɪ ðə jerd,
 mə ple:d ən ðə pəip, ən ðə 'vaɪəl se: smɑ:,
 ðe he: te:n ə'wə: 'dzimi, ðə flu:r o ðəm a:.

hi sɛd, "θɪŋknə laŋ, 'lɑsɪ, θo a gaŋ ə'wə:";
 hi sɛd, "θɪŋknə laŋ, 'lɑsɪ, θo a gaŋ ə'wə:";
 ðə 'smər ɪz 'kəmən, kɑ:l ɪ'wɪntərz ə'wə:,
 ən əl kəm ən si: ði ɪn spəit o ðəm a:.

θo 'sandr hæz 'ʌsən, hæz gi:r, ən hæz kɑr,
 ə hus, ən ə 'hædən, ən 'sɪlər fər'baɪ,
 jɛt a:d tak mə e:n lɑd, wɪ hɪz stɑf ɪn hɪz ²hand,
 br'fɔ:r æd he hɪm wɪ hɪz 'hʌsɪz ən ²land.

mə 'dɑdɪ luks 'salkɪ, mə 'mɪnɪ luks su:r,
 ðe frun ə'pən 'dzimi br'kɑ:z hi ɪz pu:r;
 *θo ə lu: ðəm əz wɪl əz ə ³dɒxtər ⁴fud ⁵du:,
 ðer ne: hæf se di:r tə mi, 'dzimi, əz ⁵ju:.

ə sɪt ən mə 'kri:pi, ə spɪn ət mə ɪl,
 ən θɪŋk ən ðə 'lɑdɪ ðæt lu:z mi se: wɪl;
 hi hæd bæt e: 'sɑkspəns, hi bræk ɪt ɪn twaɪ,
 ən gi:d mi ðə hæf ət mən hi ge:d ə'wə:.

ðan hist ɪ bæk, 'dzimi, ən 'bɔɪdnə ə'wə:,
 ðan hist ɪ bæk, 'dzimi, ən 'bɔɪdnə ə'wə:,
 ðə 'smər ɪz 'kəmən, kɑ:lɪ ɪ'wɪntərz ə'wə:,
 ən ɪl kəm ən si: mi ɪn spəit o ðəm a:.

¹ ʌ, ɪ ² ɑ: ³ ɒ ⁴ sɑd ⁵ i, Northern rhyme

* Another version runs:

bæt 'dɑdɪ ən 'mɪnɪ əl'θo ðæt ðe bi:,
 ðərz nen o ðəm a: lɔɪk mə 'dzimi tə mi:.

XV B. AULD LANG SYNE

BURNS.

Chorus.

For auld lang syne, my dear,
 For auld lang syne,
 We'll tak a cup o' kindness yet
 For auld lang syne !

Should auld acquaintance be forgot,
 And never brought to mind ?
 Should auld acquaintance be forgot,
 And auld lang syne ?

And surely ye'll be your pint-stowp,
 And surely I'll be mine,
 And we'll tak a cup o' kindness yet
 For auld lang syne !

We twa hae run about the braes,
 And pou'd the gowans fine,
 But we've wander'd monie a weary fit
 Sin' auld lang syne !

We twa hae paidl'd in the burn
 Frae morning sun till dine,
 But seas between us braid hae roar'd
 Sin' auld lang syne !

And there's a hand, my trusty fiere,
 And gie's a hand o' thine,
 And we'll tak a right guid-willie waught
 For auld lang syne !

XV B. AULD LANG SYNE

BURNS.

Chorus.

fər ¹a:lɫ laŋ səin, mə dir,
 fər ¹a:lɫ laŋ səin,
 wil tak ə kʌp o' ˈkəɪndnəs jət
 fər ¹a:lɫ laŋ səin !

²fud ¹a:lɫ əˈkwantəns bi fərˈgət,
 ən ˈnɪvər ³broxt tə məɪn ?

²fud ¹a:lɫ əˈkwantəns bi fərˈgət,
 ən ¹a:lɫ laŋ səin ?

ən ˈfɔrlɪ ʒi:l bi ʒu:r pəɪntˈstaup,
 ən ˈfɔrlɪ a:l bi məɪn,
 ən wil tak ə kʌp o' ˈkəɪndnəs jət
 fər ¹a:lɫ laŋ səin !

wi ¹twa: he ran əˈbʊt ðə breɪz,
 ən ⁴pu:d ðə ˈɡluənz fəɪn,
 bat wiv ⁴ˈwʌndərd ⁵ˈmʌn ə ˈwi:ri fɪt
 sɪn ¹a:lɫ laŋ səin !

wi ¹twa: he pedlt ɪn ðə bʌrn
 fre ³ˈmɔrnən ⁸sɪn tɪl dəɪn,
 bat si:z biˈtwin əs bred he ⁴ro:rd
 sɪn ¹a:lɫ laŋ səin !

ən ðe:rz ə ⁶hand, mə ˈtrʌstɪ fɪr,
 ən ⁷ɡi:z ə ⁶hand o' ðəɪn,
 ən wil tak ə rɪxt ɡyðˈwɪlɪ ¹wa:xt
 fər ¹a:lɫ laŋ səin !

¹ ɔ: ² sʌd ³ ɔ ⁴ t ⁵ ʌ, a, ɔ ⁶ a: ⁷ ɡɪs ⁸ ʌ

XVI B. A MAN'S A MAN FOR A' THAT

BURNS.

Is there, for honest poverty,
 That hings his head, an' a' that?
 The coward slave, we pass him by—
 We dare be poor for a' that!
 For a' that, an' a' that,
 Our toil's obscure, and a' that,
 The rank is but the guinea's stamp,
 The man's the gowd for a' that:

What though on hamely fare we dine,
 Wear hoddin grey, an' a' that?
 Gie fools their silks, and knaves their wine—
 A man's a man for a' that!
 For a' that, and a' that,
 Their tinsel show, an' a' that;
 The honest man, tho' e'er sae poor,
 Is king o' men for a' that!

Ye see yon birkie, ca'd "a lord,"
 Wha struts, and stares, an' a' that;
 Tho' hundreds worship at his word,
 He's but a cuif for a' that:
 For a' that, and a' that,
 His ribband, star, and a' that,
 The man of independent mind,
 He looks and laughs at a' that!

A prince can mak a belted knight,
 A marquis, duke, an' a' that;
 But an honest man's aboon his might—
 Guid faith he mauna fa' that!

XVI B. A MAN'S A MAN FOR A' THAT

BURNS.

ɪz ðər, fər ʻənəst ʻpɒvərtɪ,
 ðæt hɪŋz ɪz ¹hed, ən ²a: ðat?
 ðə ʻkuəd sle:v, wi pas hɪn bər—
 wi ²dɑ:r bi pø:r fər ²a: ðat!
 fər ²a: ðat, ən ²a: ðat,
³ur tæɪlz əbˈskjʊ:r, ən ²a: ðat.
 ðə ræŋk ɪz bət ðə ʻɡɪnɪz stæmp,
 ðə mænɪz ðə ɡaʊd fər ²a: ðat.

mæt θə ən ʻhemɪl fər wi dæɪn,
 wɪr hædn gre:, ən ²a: ðat?
 ɡi: fylz ðər sɪlks, ən neɪvz ðər wæɪn—
 ə mænɪz ə mæn fər ²a: ðat!
 fər ²a: ðat, ən ²a: ðat,
 ðər ʻtɪnsəl fə:, ən ²a: ðat;
 ðə ʻənəst mæn, θə eɪr se pø:r,
 ɪz kɪŋ o mæn fər ²a: ðat!

ʤɪ si: ʤən ʻbɪrkɪ, ²kɑ:d “ə lɔrd,”
²mɑ: stræts, ən steɪrɪz, ən ²a: ðat;
 θə ʻhændərz ʻwɑ:fɪp ət hɪz wɔrd,
 hɪz bət ə kyf fər ²a: ðat:
 fər ²a: ðat, ən ²a: ðat,
 hɪz ʻɪbən, stɑ:r, ən ²a: ðat,
 ðə mæn o ɪndɪˈpendənt məɪnd,
 hi luks ən ʻlæks ət ²a: ðat!

ə prɪns kæn mak ə ʻbɛltət nɪxt,
 ə ʻmɑ:kweɪs, dʒʊk, ən ²a: ðat;
 bət ən ʻənəst mænɪz əˈbɪn hɪz mɪxt—
 ɡɪd feθ hi ʻmænəð ²fɑ: ðat!

¹i ²ɔ: ³wɪr, wər, wɑr ⁴a:

For a' that, and a' that,
Their dignities, an' a' that,
The pith o' sense, an' pride o' worth,
Are higher rank than a' that.

Then let us pray that come it may,
(As come it will for a' that)

That Sense and Worth, o'er a' the earth,
May bear the gree, an' a' that !

For a' that, and a' that,
It's comin' yet, for a' that,
That man to man, the world o'er,
Shall brithers be for a' that !

fər ¹a: ðat, ən ¹a: ðat,
 ðər ˈdɪɡnɪtɪz, ən ¹a: ðat,
 ðə pɪθ o sɛns, ən prəɪd o ²wɪrθ,
 ər haɪər rəŋk ðən ¹a: ðat.

 ðæn ³lɛt ʌs prɛ: ðət kʌm ɪt me:,
 (əz kʌm ɪt ²wɪl fər ¹a: ðat)
 ðət sɛns ən wɪrθ, ʌr ¹a: ðə ʤɪrθ,
 fəl beɪr ðə grɪ:, ən ¹a: ðat!
 fər ¹a: ðat, ən ¹a: ðat,
 ɪts ˈkʌmən ʤɛt, fər ¹a: ðat,
 ðət mæn tə mæn, ðə ⁴wɜːld ʌr,
 fəl ˈbrɪðərz bi fər ¹a: ðat!

¹ ʊ: ² ʌ ³ ɑ, ə ⁴ ɑ:

XVII B. DUNCAN GRAY

BURNS.

Duncan Gray cam here to woo,
 (Ha, ha, the wooing o't!)
 On blithe Yule night when we were fou,
 (Ha, ha, the wooing o't!)
 Maggie coost her head fu' high,
 Looked asklent and unco skeigh,
 Gart poor Duncan stand abeigh—
 Ha, ha, the wooing o't!

Duncan fleech'd and Duncan pray'd,
 (Ha, ha, the wooing o't!)
 Meg was deaf as Ailsa Craig,
 (Ha, ha, the wooing o't!)
 Duncan sigh'd baith out and in,
 Grat his een baith bleer't an' blin',
 Spak' o' lowpin o'er a linn—
 Ha, ha, the wooing o't!

Time and chance are but a tide,
 (Ha, ha, the wooing o't!)
 Slighted love is sair to bide,
 (Ha, ha, the wooing o't!)
 "Shall I, like a fool," quoth he,
 "For a haughty hizzie die?
 She may gae—to France for me!"—
 Ha, ha, the wooing o't!

How it comes, let doctors tell,
 (Ha, ha, the wooing o't!)
 Meg grew sick, as he grew hale,
 (Ha, ha, the wooing o't!)
 Something in her bosom wrings,
 For relief a sigh she brings:
 And O, her een they spak sic things!—
 Ha, ha, the wooing o't!

Duncan was a lad o' grace,
 (Ha, ha, the wooing o't!)
 Maggie's was a piteous case,
 (Ha, ha, the wooing o't!)
 Duncan could na be her death,
 Swelling pity smoor'd his wrath;
 Now they're crouse and canty baith—
 Ha, ha, the wooing o't!

XVII B. DUNCAN GRAY

BURNS.

'dʌŋkən gre: kam hi:r tə wu:,
 ən blæiθ jyl nɪxt æn wi wər fu:,
 'mɑ:ɪ kyst hər ¹hed fu hix,
 lukt ə'sklent ən 'ʌŋkə skix,
²gɑ:rt pø:r 'dʌŋkən ³stand ə'bix—
 hæ:, hæ:, ðə w'uən ot!

'dʌŋkən flitst ɪ 'dʌŋkən pre:ɪd,
 mæg wəz dif əz 'elsə kreg,
 'dʌŋkən ⁴sɪxt beθ ut ɪ ɪn,
 græt ɪz ɪn beθ blɪrt ɪ blɪn,
 spæk o 'laupən ɹur ə lɪn—
 hæ:, hæ:, ðə w'uən ot!

təɪm ən tʃʌns ər bʌt ə təɪd,
 'slɪxtət lʌv ɪz se:r tə bæɪd,
 "fæl aɪ, ləɪk ə fyl," kwo hi:,
 "fər ə ⁵hɑ:tɪ 'hɪzɪ di:?
 fi: me ge:—tə frans fər mi:!"—
 hæ:, hæ:, ðə w'uən ot!

hu: ɪt kʌmz, ⁶let 'dɒktərz tɛl,
 mæg gru: sɪk, əz hi: gru: hɛl,
 'sʌmθɪŋ ɪn hər bu:zm wɪŋz,
 fər rɪ'lɪf ə ⁴sɪx fi brɪŋz;
 ən o:, hər ɪn ðe spæk sɪk θɪŋz!—
 hæ:, hæ:, ðə w'uən ot!

'dʌŋkən wəz ə ³lʌd o gres,
 'mɑ:ɪz wəz ə 'pɪtʃəs kes,
 'dʌŋkən 'kʌdnə bi: hər deθ,
 'swælən 'pɪti smø:rd hɪz *reθ;
 nu: ðe:r krus ən 'kʌntrɪ beθ—
 hæ:, hæ:, ðə w'uən ot!

¹i ²ε ³a: ⁴sai, more common now. ⁵o: ⁶a, ə

* Older wreθ, cf. *Cursor Mundi*, c. 1300:

"O chastite has lichur *leth*,
 On charite ai werrais *wreth*."

XVIII B. JOHN ANDERSON, MY JO

BURNS.

John Anderson, my jo, John,
When we were first acquent ;
Your locks were like the raven,
Your bonie brow was brent ;
But now your brow is beld, John,
Your locks are like the snaw ;
But blessings on your frosty pow,
John Anderson, my jo !

John Anderson, my jo, John,
We clamb the hill thegither ;
And monie a cantie day, John,
We've had wi' ane anither :
Now we maun totter down, John,
And hand in hand we'll go ;
And sleep thegither at the foot,
John Anderson, my jo !

XVIII B. JOHN ANDERSON, MY JO

BURNS.

¹dʒon 'andərsən, mə dʒo:, ¹dʒon,
 wən wi wər ²fɪrst ə'kwɛnt;
 jər lɔks wər ləik ðə 're:vɪn,
 jər ¹bɒnɪ bru: wəz brɛnt;
 bət nu: jər bru: ɪz ³bɛld, ¹dʒon,
 jər lɔks ər ləik ðə snə;
 bət 'blɪsənz ɔn jər ¹froʊstɪ paʊ,
¹dʒon 'andərsən, mə dʒo:!

¹dʒon 'andərsən, mə dʒo:, ¹dʒon,
 wi klam ðə hɪl ðə'gɪðər;
 ən ⁴'mɒnɪ ə 'kanti de:, ¹dʒon,
 wi:v hʌd wɪ ⁵en ə'nɪðər:
 nu: wi mən 'tɒtər dʌn, ¹dʒon,
 ən ⁶hʌnd ɪn ⁶hʌnd wɪl ɡo:;
 ən slɪp ðə'gɪðər ət ðə fɪt,
¹dʒon 'andərsən, mə dʒo:!

¹ɔ ²ʌ ³bɛlt ⁴ɑ, ʌ, ɔ ⁵ʃɪn ⁶ɑ:

XIX B. THERE WAS A LAD WAS BORN IN KYLE

BURNS.

Chorus.

Robin was a rovin boy,
A rantin, rovin, rantin rovin,
Robin was a rovin boy,
Rantin, rovin Robin.

There was a lad was born in Kyle,
But whatna day o' whatna style,
I doubt it's hardly worth the while
To be sae nice wi' Robin.

Our monarch's hindmost year but ane
Was five-and-twenty days begun,
'Twas then a blast o' Janwar' win'
Blew hansel in on Robin.

The gossip keekit in his loof,
Quo' scho:—wha lives will see the proof,
This waly boy will be nae coof:
I think we'll ca' him Robin.

He'll hae misfortunes great and sna',
But aye a heart aboon them a';
He'll be a credit till us a',
We'll a' be proud o' Robin!

But sure as three times three mak' nine,
I see by ilka score and line,
This chap will dearly like our kin',
So leeze me on thee, Robin.

XIX B. THERE WAS A LAD WAS BORN IN KYLE

BURNS.

Chorus.

'rɒbɪn wəz ə 'rɔ:vən ¹bɔɪ,
ə 'rɑntən, 'rɔ:vən, 'rɑntən 'rɔ:vən,
'rɒbɪn wəz ə 'rɔ:vən ¹bɔɪ,
'rɑntən, 'rɔ:vən 'rɒbɪn.

ðər wəz ə ²lɑd wəz ³bɔrn ɪn kəɪl,
bət 'mɑtnə de: ɒ 'mɑtnə stəɪl,
ə dʌt ɪts 'hɑrdli wərθ ðə məɪl
tə bi se: nəɪs wɪ 'rɒbɪn.

⁴ur 'mənərks 'hɪndmæst i:r bət ʃɪn
wəz 'faɪvən'twɪntɪ de:z brɪɡən,
twəz ðæn ə blɑst ɒ 'dʒɑnwər ⁵wɪn
blu: 'hɑnsəl ɪn ən 'rɒbɪn.

ðə 'ɡʊsɪp 'kɪkət ɪn hɪz lyf,
kwo ʃɒ:—⁶ɑ: li:vz ⁵wɪl si: ðə prɪf,
ðɪs ⁶wɑ:lɪ ¹bɔɪ ⁵wɪl bi ne: kyf:
ə θɪŋk wi:l ⁶kɑ: hɪm 'rɒbɪn.

hɪl he: mɪs'fɔrtjənz ɡret ʏ ⁶sma:,
bət əɪ ə hɜrt ə'byn ðəm ⁶ɑ: ;
hɪl bi ə 'krɛdɪt tɪl ʌs ⁶ɑ:,
wi:l ⁶ɑ: bi prʊd ɒ 'rɒbɪn !

bət ʃɒ:r əz θri təɪnz θri: mɑk nəɪn,
ə si: bɑɪ 'ɪlkə skɔ:r ən ləɪn,
ðɪs ⁵tʃɑp wɪl 'di:rlɪ ləɪk ⁴ur kəɪn,
se: li:z mi ən ði, 'rɒbɪn.

¹ ɔɪ ² ɑ: ³ ɒ ⁴ wɪr, wɑr, wər ⁵ ʌ ⁶ ʊ:

XX B. WILLIE BREWED A PECK O' MAUT

BURNS.

Chorus.

We are na fou, we're no that fou,
 But just a drappie in our e'e!
 The cock may craw, the day may daw,
 And aye we'll taste the barley bree.

O, Willie brewed a peck o' maut,
 And Rob and Allan cam to pree;
 Three blyther hearts, that lee-lang night,
 Ye wad na found in Christendie.

Here are we met, three merry boys,
 Three merry boys I trow are we;
 And monie a night we've merry been,
 And monie mae we hope to be!

It is the moon, I ken her horn,
 That's blinkin' in the lift sae hie!
 She shines sae bright to wyle us hame,
 But, by my sooth, she'll wait a wee!

Wha first shall rise to gang awa',
 A cuckold, coward loon is he!
 Wha first beside his chair shall fa',
 He is the king amang us three!

XX B. WILLIE BREWED A PECK O' MAUT

BURNS.

Chorus.

wi a:r nə fu:, wir nɔ: ðat fu:,
 bət dʒyst ə 'drapɪ ɪn ʊr i:!
 ðə kək mə ¹kra:, ðə de: me ¹da:,
 ənd əi wi:l test ðə 'bærli bri:.

o:, ²wɪli bru:ɪd ə pɛk o ¹ma:t,
 ən rɒb ən 'alən kam tə pri:;
 θri: 'bləiθər herts, ðat 'li:ləŋ nɪxt,
 ʒi ³wədne fænd ɪn 'krɪsəndi:.

hi:r ər wi met, θri: 'mɛrɪ ⁴bɔ:z,
 θri: 'mɛrɪ ⁴bɔ:z ə traʊ ər wi:;
 ən ⁵'monɪ ə nɪxt wi:v 'mɛrɪ bin,
 ən ⁵'monɪ me: wi haʊp tə bi:!

ɪt ɪz ðə myn, ə kən hər ⁶horn,
 ðəts 'blɪŋkən ɪn ðə lɪft se: hi:!
 fi fəɪnz se: brɪxt tə wəɪl əs hem,
 bət, bəri mə syθ, fil ⁷wet ə wi:!

¹ma: ²fɪrst fəl raɪz tə ɡaŋ ¹ə'wa:,
 ə 'kəkəld, 'kuərd lʌn ɪz hi:!

¹ma: ²fɪrst br'səɪd hɪz ⁷tfeɪr fəl ¹fa:,
 hi: ɪz ðə kɪŋ ə'maŋ əs θri:!

¹ ɔ: ² ʌ ³ ʌ, ɪ ⁴ oɪ ⁵ ʌ, ɔ, ə ⁶ ɔ ⁷ əi

XXI B. OF A' THE AIRTS THE WIND
CAN BLAW

BURNS.

I.

Of a' the airts the wind can blaw
I dearly like the west,
For there the bonie lassie lives,
The lassie I loe best.
There's wild woods grow, and rivers row,
And monie a hill between,
But day and night my fancy's flight
Is ever wi' my Jean.

II.

I see her in the dewy flowers—
I see her sweet and fair.
I hear her in the tunefu' birds—
I hear her charm the air.
There's not a bonie flower that springs
By fountain, shaw, or green,
There's not a bonie bird that sings,
But minds me o' my Jean.

XXI B. OF A' THE AIRTS THE WIND CAN BLAW

BURNS.

I.

o ¹a: ðə ²erts ðə ³wɪn kən ¹bla:
 a 'di:rlɪ ləɪk ðə wɛst,
 fər ðe:r ðə ⁴'bɒnɪ 'lɑ:ʃ li:vz,
 ðə 'lɑ:ʃ a lu: bɛst.
 ðe:rz wəɪld ³wɪdz grɑu, ən 'rɪvərz rɑu,
 ən ⁵'mɒnɪ ə hɪl br'twɪn,
 bət de: ən nɪxt mə 'fɑnsɪz flɪxt
 ɪz 'ɪvər wɪ mə dʒɪn.

II.

ə si: hər ɪn ðə 'dʒu: flʊ:rz—
 ə si: hər swɪt ən fe:r.
 ə hi:r hər ɪn ðə 'tʃɪnfə bɪrdz—
 ə hi:r hər tʃɑ:m ðə e:r.
 ðə:rz nɒt ə ⁴'bɒnɪ flʊ: ðət sprɪŋz
 bɪ 'fauntən, ¹fɑ:, ər grɪn,
 ðə:rz nɒt ə ⁴'bɒnɪ bɪrd ðət smɪz,
 bət məɪndz mi o mə dʒɪn.

¹o ²e ³A ⁴o ⁵o, A, a

XXII B. WAE'S ME FOR PRINCE CHARLIE

WILLIAM GLEN (1789-1826).

A wee bird cam' to our ha' door,
 He warbled sweet and clearly,
 An' aye the owre-come o' his sang
 Was, "Wae's me for Prince Charlie!"
 Oh! when I heard the bonnie, bonnie bird,
 The tears cam' drappin' rarely,
 I took my bonnet aff my head,
 For weel I lo'ed Prince Charlie!

Quoth I, "My bird, my bonnie, bonnie bird,
 Is that a sang ye borrow;
 Or is't some words ye've learnt by heart,
 Or a lilt o' dool an' sorrow?"
 "Oh! no, no, no," the wee bird sang,
 "I've flown sin' mornin' early;
 But sic a day o' wind an' rain—
 Oh! wae's me for Prince Charlie!

"On hills that are by right his ain,
 He roves a lanely stranger,
 On ilka hand he's press'd by want,
 On ilka side is danger.
 Yestreen I met him in a glen,
 My heart maist burstit fairly,
 For sadly changed indeed was he—
 Oh! wae's me for Prince Charlie!

"Dark night cam on, the tempest roar'd,
 Oot owre the hills an' valleys,
 An' whar was't that your Prince lay down,
 Whase hame should been a palace?

XXII B. WAE'S ME FOR PRINCE CHARLIE

WILLIAM GLEN (1789-1826).

ə wi: ¹bɪrd kəm tə u:r ²hɑ: dɔ:r,
 hi wɑ:blt swit ən ³kli:rlɪ,
 ən əi ðə ⁴ʌr kəm o hɪz sɑŋ
 wəz, "we:z mi fər prɪns ⁵tʃe:rlɪ!"
 o: ! mæn ə ⁶hɑrd ðə ⁷bɒnɪ, ⁸bɒnɪ bɪrd,
 ðə tɪ:rz kəm ⁹drəpən ¹⁰re:rlɪ,
 a tʌk mə ¹¹bənət af mə ¹²hɪd,
 fər wil ə lʌd prɪns ¹³tʃe:rlɪ!

 kwoθ aɪ, "mə ¹⁴bɪrd, mə ¹⁵bɒnɪ, ¹⁶bɒnɪ bɪrd,
 ɪz ðæt ə sɑŋ jɪ ¹⁷bəro;
 ɔr ɪst sɑm wɑrdz jɪv lɜrnt bɪ hɜrt,
 ɔr ə lɪt o ¹⁸dʌl ən ¹⁹səro?"
 "o: ! nɔ:, nɔ:, nɔ:," ðə wi: ²⁰bɪrd sɑŋ.
 "əv flʌn sɪn ²¹mɔrnən ²²e:rlɪ;
 bət sɪk ə de: o ²³wɪnd ən ren—
 o: ! we:z mi fər prɪns ²⁴tʃe:rlɪ!

 "ən hɪlz ðæt ɑ:r bɪ rɪxt hɪz e:n,
 hi rɔ:vz ə ²⁵lenɪ ²⁶strendzər,
 ən ²⁷ɪlkə hænd hɪz prɛst bɪ wɑnt,
 ən ²⁸ɪlkə səɪd ɪz ²⁹dendzər.
 jə'strɪn ə mɛt hɪm ɪn ə glɛn,
 mə hɜrt mɛst ³⁰bɑrstət ³¹fe:rlɪ,
 fər ³²sadlɪ ³³tʃendʒt ɪn'dɪd wəz hɪ:—
 o: ! we:z mi fər prɪns ³⁴tʃe:rlɪ!

 "dɑrk nɪxt kəm ən, ðə ³⁵tɛmpɒst rɔ:rt,
 ut ʌr ðə hɪlz ən ³⁶vɑlɪz,
 ən ³⁷mɑ:r wɛst ðæt jər prɪns le: dʌn,
 me:z hɛm fʌd bɪn ə ³⁸pɑlɪs?

¹ A ² O: ³ ɛ ⁴ ɔ ⁵ e ⁶ y ⁷ əi

He row'd him in a Highland plaid,
Which cover'd him but sparely,
An' slept beneath a bush o' broom—
Oh! wae's me for Prince Charlie!"

But now the bird saw some red coats,
An' he shook his wings wi' anger,
"Oh! this is no a land for me;
I'll tarry here nae langer!"
A while he hover'd on the wing
Ere he departed fairly,
But weel I mind the fareweel strain
Was, "Wae's me for Prince Charlie!"

hi raud hım ın ə 'hilənd pled,
 aıtʃ 'kavərt hım bət 'spe:rlı,
 ən slept ¹bı'niθ ə bas ə brym—
 o: ! we:z mi fər prıns 'tʃe:rlı !"

 bət nu: ðə ²bırd ³sə: sam ⁴rəd kots,
 ən i ʃyk hıʒ wıʒ wı 'aŋər,
 "o: ! ðıʒ ıʒ nə: ə ⁵lænd fər mi: ;
 əl 'tərı hı:r ne: 'læŋər !"
 ə wəil hi 'hə:vərt ən ðə wıʒ
 e:r hi ⁶dı'pertət 'fe:rlı,
 bət wil ə məınd ðə 'fe:rwil stren
 wəz, "we:z mi fər prıns 'tʃe:rlı !"

¹ e ² ʌ ³ ɔ: ⁴ ə, i ⁵ ɑ: ⁶ ɛ

XXIII B. WHEN THE KYE COMES HAME

JAMES HOGG (1770–1835).

Chorus.

When the kye comes hame,
 When the kye comes hame,
 'Tween the gloamin and the mirk
 When the kye comes hame.

Come all ye jolly shepherds
 That whistle through the glen,
 I'll tell ye of a secret
 That courtiers dinna ken ;
 What is the greatest bliss
 That the tongue o' man can name ?
 'Tis to woo a bonnie lassie
 When the kye comes hame.

'Tis not beneath the coronet,
 Nor canopy of state ;
 'Tis not on couch of velvet,
 Nor arbour of the great—
 'Tis beneath the spreadin' birk,
 In the glen without the name,
 Wi' a bonnie, bonnie lassie,
 When the kye comes hame.

There the blackbird bigs his nest
 For the mate he loe's to see,
 And on the topmost bough,
 Oh, a happy bird is he !
 Then he pours his meltin' ditty,
 And love is a' the theme,
 And he'll woo his bonnie lassie
 When the kye comes hame.

XXIII B. WHEN THE KYE COMES HAME

JAMES HOGG (1770–1835).

Chorus.

mən ðə kɑɪ kɑmz hem,
 mən ðə kɑɪ kɑmz hem,
 twɪn ðə ˈɡlɒmən ən ðə mɪrk
 mən ðə kɑɪ kɑmz hem.

kɑm ¹ɑ: ʝi ˈdʒəlɪ ˈʃɛpərdz
 ðət ²ˌmɑːsl θru: ðə ɡlɛn,
 əl tɛl ʝi ɒ ə ˈsɪkrɪt
 ðət ˈkurtʃərz ˈdɪnnə kɛn:
 mɑt ɪz ðə ˈɡrɛtəst blɪs
 ðət ðə tʌŋ ɒ mæn kæn nem'
 tɪz tə wu: ə ³bouɪ ˈlɑːsɪ
 mən ðə kɑɪ kɑmz hem.

tɪz nɒt ⁴bɪrniθ ðə ˈkərənɛt,
 nɔr ˈkɑnɒpɪ ɒ stɛt;
 tɪz nɒt ən kʊtʃ ɒ ˈvɛlvɛt,
 nɔr ˈɑrbər əv ðə ɡrɛt—
 tɪz ⁴bɪrniθ ðə ˈsprɛdən bɪrk,
 ɪn ðə ɡlɛn wɪθu:t ðə nem,
 wɪ ə ³bouɪ. ³bouɪ ˈlɑːsɪ,
 mən ðə kɑɪ kɑmz hem.

ðeɪr ðə ˈblakbærd bɪɡs hɪz nɛst
 fər ðə mɛt hi lu:z tə si:,
 ənd ən ðə ˈtɑpməst baʊ,
 ɔ:, ə ˈhɑpɪ bɪrd ɪz hi:
 ðæn hi pu:rz hɪz ˈmɛltən ˈdɪtɪ,
 ən lɑv ɪz ¹ɑ: ðə θem,
 ən hɪl wu: hɪz ³bouɪ ˈlɑːsɪ
 mən ðə kɑɪ kɑmz hem.

¹ɑ: ²ɪ ³ə ⁴e

When the blewart bears a pearl,
And the daisy turns a pea,
And the bonnie lucken-gowan
Has fauldit up her e'e,
Then the laverock frae the blue lift
Drops down, and thinks nae shame
To woo his bonnie lassie
When the kye comes hame.

See yonder pawkie shepherd,
That lingers on the hill,
His yowes are in the fauld,
And his lambs are lyin' still,
Yet he downa gang to bed,
For his heart is in a flame
To meet his bonnie lassie
When the kye comes hame.

When the little wee bit heart
Rises high in the breast,
And the little wee bit starn
Rises red in the east,
Oh, there's a joy sae dear
That the heart can hardly frame
Wi' a bonnie, bonnie lassie
When the kye comes hame.

Then since all nature joins
In this love without alloy,
Oh, wha wad prove a traitor
To nature's dearest joy?
Or wha wad choose a crown
Wi' its perils and its fame,
An' miss his bonnie lassie
When the kye comes hame?

mæn ðə 'bluərt beɪz ə pɜːl,
 ɔn ðə 'deɪzɪ tɑːnz ə piː,
 ɔn ðə ¹'boʊlɪ 'lækən'gauən
 həz ²'fɑːldət ap hɜː iː,
 ðæn ðə 'lavrək fre ðə blɪː hɪft
 draps dʌn, ɔn θɪŋks neː fem
 tə wuː hɪz ¹'boʊlɪ 'lɑːsɪ
 mæn ðə kaɪ kɑːmz hem.

siː ʃʊndər ²'pɑːkɪ 'fɛspərd,
 ðæt 'hɪŋəz ɔn ðə hɪl,
 hɪz ʃaʊz ər ɪn ðə ²'fɑːld,
 ɔn hɪz lɑːmz ər 'lɑːən stɪl,
 ʃɛt hi 'daʊnə ɡaŋ tə bɛd,
 fɜː hɪz hɜːt ɪz ɪn ə flem
 tə mɪt hɪz ¹'boʊlɪ 'lɑːsɪ
 mæn ðə kaɪ kɑːmz hem.

mæn ðə hɪtl wiː bɪt hɜːt
 ³'raɪzəz haɪ ɪn ðə brɪst,
 ɔn ðə hɪtl wiː bɪt stɑːn
 ³'raɪzəz ⁴'red ɪn ðə ɪst,
 oː, ðərz ə ⁵dʒɔɪ seː dɪːr
 ðæt ðə hɜːt kən 'hɑːdli frem
 wɪ ə ¹'boʊlɪ, ¹'boʊlɪ 'lɑːsɪ
 mæn ðə kaɪ kɑːmz hem.

ðɛn sɪnz ²'aː 'netər dʒəɪnz
 ɪn ðɪs lɑːv wɪ'θʊt ⁵ə'lɔɪ,
 oː, ²'ʌɑː ⁶wəd prɒːv ə 'tretər
 tə 'netərz 'dɪːrɛst ⁵dʒɔɪ?
 ər ²'ʌɑː ⁶wəd tʃɒːz ə krun
 wɪ ɪts 'pɜːrəlz ɔn ɪts fem,
 ɔn mɪs hɪz ¹'boʊlɪ 'lɑːsɪ
 mæn ðə kaɪ kɑːmz hem?

¹ ə ² ʊː ³ əɪ ⁴ iː ⁵ oɪ ⁶ ʌ, ɪ

XXIV B. MY LOVE SHE'S BUT A LASSIE YET

JAMES HOGG (1770-1835).

My love she's but a lassie yet,
 A lightsome lovely lassie yet ;
 It scarce wad do
 To sit an' woo
 Down by the stream sae glassy yet.
 But there's a braw time comin' yet,
 When we may gang a-roamin' yet,
 An' hint wi' glee
 O' joys to be,
 When fa's the modest gloamin' yet.

She's neither proud nor saucy yet,
 She's neither plump nor gaucy yet ;
 But just a jinkin',
 Bonnie blinkin',
 Hilty-skilty lassie yet.
 But O her artless smile's mair sweet
 Than hinny or than marmalete ;
 An' right or wrang,
 Ere it be lang,
 I'll bring her to a parley yet.

I'm jealous o' what blesses her,
 The very breeze that kisses her.
 The flowery beds
 On which she treads,
 Though wae for ane that misses her.
 Then O to meet my lassie yet,
 Up in yon glen sae grassy yet ;
 For all I see
 Are nought to me
 Save her that's but a lassie yet !

XXIV B. MY LOVE SHE'S BUT A LASSIE YET

JAMES HOGG (1770–1835).

mə lav fiz bat ə 'lasɪ jɛt,
 ə 'lɪxtsəm 'lavɪ 'lasɪ jɛt;
 ɪt skers ¹wəd du:
 tə sɪt ən wu:
 dʌn bəɪ ðə stri:m se 'glasɪ jɛt,
 bət ðərz ə ²brɑ: təɪm 'kəmən jɛt.
 mən wi me ɡaŋ ə'romən jɛt,
 ən hɪnt wɪ gli:
 o ³dʒəɪz tə bi:
 mən ²fɑ:z ðə 'mədəst 'ɡləmən jɛt.
 fiz ⁴'neðər prʊd nəɪ ²'sa:ɪ jɛt,
 fiz ⁴'neðər plʌmp nəɪ ²'ɡɑ:ɪ jɛt;
 bət dʒyst ə 'dʒɪŋkən,
⁶'bɒŋ 'blɪŋkən,
 'hɪltɪ'skɪltɪ 'lasɪ jɛt.
 bət ɔ: həɪ 'ɛɪtləs sməɪlz meɪr swɪt
 ðən 'hɪmɪ ər ðən 'mɑɪnəlɪt;
 ən wɪxt ər ʊərəŋ,
 ɛɪ ɪt bi ləŋ,
 əl brɪŋ həɪ tə ə 'pɑ:ɪ jɛt.
 əm 'dʒɛləs o mæt 'blɪsəz həɪ,
 ðə 'vɛrə brɪ:z ðət 'kɪsəz həɪ.
 ðə 'flu:ɪ bədz
 ən mɪtʃ fi tɹədz,
 θo we: fər ⁵en ðət 'ɪmpəs həɪ.
 ðɛn ɔ: tə mɪt mə 'lasɪ jɛt,
 ʌp ɪn ʒən ɡlɛn se 'ɡrɑ:ɪ jɛt;
 fər ²ɑ: ə si:
 ər ⁶noxt tə mi:
 se:v həɪ ðəts bat ə 'lasɪ jɛt!

¹ ʌ, ɪ ² ʊ: ³ oɪ ⁴ e: ⁵ jʊn ⁶ ə

XXV B. THERE'S NAE LUCK ABOUT THE HOUSE

ANONYMOUS.

Chorus.

There's nae luck about the house,
There's nae luck ava ;
There's little pleasure in the house
When our gudeman's awa'.

And are ye sure the news is true?

And are ye sure he's weel?

Is this a time to think o' wark?

Ye jauds, fling by your wheel.

Is this a time to think o' wark,

When Colin's at the door?

Rax me my cloak! I'll to the quay

And see him come ashore.

Rise up and mak a clean fireside,

Put on the muckle pot ;

Gie little Kate her cotton gown,

And Jock his Sunday coat ;

And mak their shoon as black as slaes,

Their hose as white as snaw ;

It's a' to please my ain gudeman,

For he's been lang awa'.

There's twa fat hens upon the bank,

Been fed this month and mair ;

Mak haste and thraw their necks about,

That Colin weel may fare ;

¹ And mak the table neat and clean,

Let ev'ry thing look braw ;

For wha can tell how Colin fared

When he was far awa'!

¹ These four lines were add d by William J. Mickle (1731-1788).

XXV B. THERE'S NAE LUCK ABOUT
THE HOUSE

ANONYMOUS.

Chorus.

ðærz ne: lak ə'but ðə hus,
 ðærz ne: lak ¹ə'vɑ:;
 ðærz lɪtl ²'plɪzər ɪn ðə hus
 mən u:r gɪd'manz ¹ə'wɑ:.
 ənd ər jɪ fɔ:r ðə ɪju:z ɪz tru:?
 ən ər jɪ fɔ:r hɪz wɪl?
 ɪz ðɪs ə təɪm tə θɪŋk o wɜ:k?
 jɪ ¹dʒɑ:dz, flɪŋ bɑɪ jər wɪl.
 ɪz ðɪs ə təɪm tə θɪŋk o wɜ:k,
 mən 'kɒlɪnz ət ðə dɔ:r?
 rɜ:k mi mə klɒk! əl tə ðə ki:
 ən si: hʌn kʌm ə'fɔ:r.
³rɑɪz ʌp ən mæk ə klin ³fɑr'səɪd,
 pɪt ən ðə mækl pɒt;
 gɪ: lɪtl ket hər kətn ɡʌn,
 ən dʒɒk hɪz 'sændɪ kət;
 ən mæk ðər fɪn əz blæk əz sleɪz,
 ðər ho:z əz məɪt əz ¹sna:;
 ɪts ¹ɑ: tə plɪz mə eɪn gɪd'man,
 fər hɪz bɪn ləŋ ¹ə'wɑ:.
 ðærz ¹twa: fæt henz ə'pən ðə ¹bɑ:k,
 bɪn fɛd ðɪs mænθ ən me:r;
 mæk hest ən ¹θrɑ: ðər nɛks ə'but,
 ðət 'kɒlɪn wɪl me: fɛr;
 ən mæk ðə teɪl nɪt ɪ klin,
⁴lɛt 'ɪvrɪ θɪŋ lʌk ¹bɾɑ:;
 fər ¹mɑ: kən tel hu: 'kɒlɪn fɛ:rd
 mən hi wəz ¹fʌr ¹ə'wɑ: ?

¹ ʊ: ² 'pleɪzər; also with ʒ ³ ɔɪ ⁴ ɑ, ə

O gie me down my bigonet,
 My bishop satin gown,
 For I maun tell the bailie's wife
 That Colin's come to town.
 My Sunday's shoon they maun gae on,
 My hose o' pearlin blue;
 'Tis a' to please my ain gudeman,
 For he's baith leal and true.

Sae true his words, sae smooth his speech,
 His breath's like caller air!
 His very foot has music in't
 As he comes up the stair.
 And will I see his face again?
 And will I hear him speak?
 I'm downright dizzy wi' the thought—
 In troth, I'm like to greet.

¹The cauld blasts o' the winter wind,
 That thrilled through my heart,
 They're a' blawn by; I hae him safe,
 Till death we'll never part.
 But what puts parting in my head?
 It may be far awa';
 The present moment is our ain,
 The neist we never saw.

²If Colin's weel, and weel content,
 I hae nae mair to crave;
 And gin I live to keep him sae,
 I'm blest aboon the lave;
 And will I see his face again,
 And will I hear him speak?
 I'm downright dizzy wi' the thought—
 In troth, I'm like to greet.

This stanza was added by Dr Beattie (1735–1803).

² The first four lines were added by William J. Mickle.

o: gi: mi dun mə 'biɣənɛt,
 mə 'bɪfəp 'setɪn ɣun,
 fər aɪ man tɛl ðə ¹bəilɪz wəif
 ðət 'kɒlɪnz kəm tə tuu.
 mə 'sændɪz fɪn ðe: man ɣe: ən,
 mə ho:z o 'pɛrlɪn blɪ:;
 tɪz ²a: tə plɪ:z mə eɪn ɣyd'man,
 fər hi:z beθ lɪl ən tru:.

se: tru: hɪz wɔ:dz, se: smuθ hɪz spɪtʃ,
 hɪz ³briθs ləɪk 'kælər eɪr!
 hɪz 'vɛrə fɪt hæz 'mɒ:zɪk ɪnt
 əz hi kəmz ʌp ðə steɪr,
 ən ⁴wɪl ə si: hɪz fɛs ə'ɣen?
 ən ⁴wɪl ə hi:r hɪm spɪk?
 əm 'dʌnrɪxt 'dɪzɪ wɪ ðə ⁵θɒxt—
 ɪn trəθ, əm ləɪk tə ɡrɪt.

ðə ²kɑ:lɪd blasts o ðə ⁶wɪntər ⁴wɪnd,
 ðət θɜ:lt θru: mə ⁷hɛrt,
 ðe:v ²a: ²blɑ:n bɑ:; ə he: hɪm sef,
 tɪl deθ wɪl 'nɪvər ⁷pɛrt.
 bət wɔt pɪts ⁷pɛrtən ɪn mə ⁷hɪd?
 ɪt me: bi ²fɑ:r ²ə'wɑ:;
 ðə 'prɛzənt 'mɒmənt ɪz ⁸ʊr eɪn,
 ðə nɪst wɪ 'nɪvər ²sɑ:.

ɪf 'kɒlɪnz wɪl, ən wɪl kən'tɛnt,
 ə he: ne: meɪr tə kre:v;
 ən ɣɪn ə li:v tə kɪp hɪm se:,
 əm blɪst ə'byn ðə le:v;
 ən ⁴wɪl ə si: hɪz fɛs ə'ɣen,
 ən ⁴wɪl ə hi:r hɪm spɪk?
 əm 'dʌnrɪxt 'dɪzɪ wɪ ðə ⁵θɒxt—
 ɪn trəθ, əm ləɪk tə ɡrɪt.

¹ 'belɪ, 'beljɪ ² ɔ: ³ e, ɛ ⁴ ʌ ⁵ ɔ ⁶ ɪ, ʌ ⁷ e ⁸ wɪr, wər, wɑr

XXVI B. GLOOMY WINTER'S NOW AWA'

ROBERT TANNAHILL (1774-1810).

Gloomy winter's now awa',
 Saft the westlan' breezes blaw,
 'Mang the birks o' Staneley shaw
 The mavis sings fu' cheerie, O ;
 Sweet the crawflower's early bell
 Decks Gleniffer's dewy dell,
 Blooming like thy bonnie sel',
 My young, my artless dearie, O.
 Come, my lassie, let us stray
 O'er Glenkilloch's sunny brae,
 Blythely spend the gowden day
 'Midst joys that never weary, O.

Tow'ring o'er the Newton wuds,
 Lav'rocks fan the snaw-white cluds,
 Siller saughs, wi' downy buds,
 Adorn the banks sae briery, O ;
 Round the silvan fairy nooks
 Feathery breckans fringe the rocks,
 'Neath the brae the burnie jouks,
 And ilka thing is cheerie, O ;
 Trees may bud, and birds may sing,
 Flow'rs may bloom, and verdure spring.
 Joy to me they canna bring,
 Unless wi' thee, my dearie, O.

XXVI B. GLOOMY WINTER'S NOW AWA'

ROBERT TANNAHILL (1774-1810).

'glumi ¹wintərz nu: ²ə'wɑ:,
 saft̪ ðə 'wastlən 'brɪ:zəz ³blɑ:,
 mən̪ ðə bɪrks o 'stɛnlɪ ⁴fɑ:
 ðə 'me:vɪs sɪŋz fɪ 'tʃɪ:rɪ, o:;
 swɪt̪ ðə ⁵'krɑ:flʊəz 'ɛrlɪ bəl
 dɛks glɛn'fɔ:z 'dʒuɪ dɛl.
 'blumən ləɪk ðaɪ ⁶'bɒnl̪ sɛl,
 məɪ jʌŋ, məɪ 'ɛrtləs 'dɪ:rɪ, o:.
 kʌm, məɪ 'lɑsɪ, ⁷lɛt ʌs stre:
 ʌr glɛn'kɪləxs 'sʌnl̪ bre:,
 'bləiθlɪ spɛnd̪ ðə 'ɡaudən de:
 mɪd̪st̪ ⁸dʒəɪz ðət̪ 'nɪvər 'wɪ:rɪ, o:.

'tu:rən ʌr ðə 'nʃutən wɑdz,
 'lʌvrəks fʌn ðə ⁹'snaʊəɪt̪ klɑdz,
 'sɪlər ¹⁰sɑ:xs, wɪ 'dʌunɪ bɑdz,
 ə'dɔ:n ðə bʌŋks se 'brɪərl̪, o:;
 rʌnd̪ ðə 'sɪlvən 'fe:rl̪ nuks
 'fɛðərl̪ 'brɛkən̪z fɪnd̪z ðə rɒks,
 nɛθ ðə bre: ðə 'bʌrnɪ dʒʊks,
 ən 'ɪlkə θɪŋ ɪz 'tʃɪ:rɪ, o:;
 trɪ:z me bʌd, ən bɪrdz me sɪŋ,
 flʊəz me blɪm, ən 'vɛrdjər sprɪŋ.
¹¹dʒəɪ tə mi: ðe 'kʌnəθ brɪŋ,
 ʌn'les wɪ ðɪz, mə 'dɪ:rɪ, o:.

¹ ɪ, ʌ ² ʊ: ³ ə ⁴ ʌ, ə ⁵ oɪ

XXVII B. CASTLES IN THE AIR

JAMES BALLANTINE (1808-1877).

The bonnie, bonnie bairn, wha sits poking in the ase,
 Glowerin' in the fire wi' his wee roun' face;
 Lauchin' at the fuffin' lowe, what sees he there?
 Ha! the young dreamer's biggin' castles in the air.

His wee chubby face, and his touzie curly pow,
 Are lauchin' and noddin' to the dancin' lowe;
 He'll brown his rosy cheeks, and singe his sunny hair,
 Glowerin' at the imps wi' their castles in the air.

He sees muckle castles towerin' to the moon!
 He sees little sodgers pu'ing them a' down!
 Worlds whamlin' up and down, bleezin' wi' a flare,
 See how he louns! as they glimmer in the air.

For a' sae sage he looks, what can the laddie ken?
 He's thinkin' upon naething, like mony mighty men;
 A wee thing maks us think, a sina' thing maks us stare,
 There are mair folk than him biggin' castles in the air.

Sic a night in winter may weel mak him cauld;
 His chin upon his buffy hand will soon mak him auld;
 His brow is brent sae braid, O pray that Daddy Care
 Would let the wean alane wi' his castles in the air!

He'll glower at the fire; and he'll keek at the light!
 But mony sparklin' stars are swallowed up by night;
 Alder cen than his are glamoured by a glare,
 Hearts are broken, heads are turned, wi' castles in the air.

XXVII B. CASTLES IN THE AIR

JAMES BALLANTINE (1808–1877).

ðə ¹ˈbɒŋ, ¹ˈbɒŋ ²bern, mə sɪts ˈpɒkən ɪn ðə es,
 ˈɡlaʊrən ɪn ðə ³fær wɪ hɪz wi: rʌn fes;
 ˈlaxən æt ðə ˈfæʃən laʊ, mət si:z hi ðeɪr?
 hæ: ! ðə ʤaŋ ˈdrɪmərz ˈbɪɡən kastlɪz ɪn ðə eɪr.

hɪz wi: ˈtʃɑbɪ fes, ən hɪz ˈtu:zɪ ˈkærli pʌu,
 ər ˈlaxən ən ˈnɒdən tə ðə ˈdænsən laʊ;
 hɪl brʌn hɪz ˈroʊzi tʃɪks, ən sɪŋ hɪz ˈsænɪ heɪr,
 ˈɡlaʊrən æt ðə ɪmps wɪ ðər kastlɪz ɪn ðə eɪr.

hi si:z məkl kastlɪz ˈtu:ən tə ðə mʌn!
 hi si:z ɪtl ˈsɒdʒərz ˈpuən ðəm ⁵ɑ: dʌn!
 ˈwɜ:ldz ˈmæmlən ʌp ən dʌn, ˈblɪ:zən wɪ ə fleɪr,
 si: hu hi lʌps ! æz ðe ˈɡlɪməɪ ɪn ðə eɪr.

fər ⁵ɑ: se: sedʒ hi luks, mət kæn ðə ˈlɑdɪ kən?
 hɪz ˈθɪŋkən əˈpən ˈneθɪŋ, ləɪk ⁸ˈmɒŋ ˈmɪxtɪ mən;
 ə wi: θɪŋ məks ʌs θɪŋk, ə ⁵sma: θɪŋ məks ʌs steɪr,
 ðər ər meɪr faʊk ðən hɪm ˈbɪɡən kastlɪz ɪn ðə eɪr.

sɪk ə nɪxt ɪn ⁶wɪntər me wɪl mək hɪm ⁵kɑ:ld;
 hɪz tʃɪn əˈpən hɪz ˈbɑft ⁴hænd wɪl sɪn mək hɪm ⁵ɑ:ld;
 hɪz brʌ: ɪz brɛnt se brɛd, o pre: ðæt ˈdɑdɪ keɪr
⁶wəd ⁷læt ðə weɪn əˈlen wɪl hɪz kastlɪz ɪn ðə eɪr !

hɪl ɡlaʊr æt ðə ³fær; ən hɪl kɪk æt ðə ɪxt !
 bæt ⁸ˈmɒŋ ˈspɑrkən stɑ:rɪz ər ˈswalət ʌp bɪ nɪxt;
⁵ɑ:ldər ɪn ðən hɪz ər ⁹ˈɡlæmərd bæɪ ə ɡleɪr,
 heɪts ər ˈbrɒkən, ¹⁰hɪdz ər tʌrnt, wɪ kastlɪz ɪn ðə eɪr.

¹ɒ ²ɛ ³əɪ ⁴ɑ: ⁵ʊ: ⁶ʌ, ɪ ⁷ə, ɛ ⁸ɑ, ɔ, ʌ ⁹t ¹⁰e

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GLOSSARY OF SCOTS WORDS IN EXTRACTS

abeigh, abiegh, aloof
aboon, abune, above
abreed, abroad
adoos, troubles, difficulties
ae, one
aerdastreen, the evening before the last
affin't, off from it
agle, wrong, awry
ahint, behind
aihlins, perhaps
Ailsa Craig, an islet rock (at the mouth of the Firth of Clyde off the Ayrshire coast)
ain, own
aince, once
airn, iron
airt, direction
aith, an oath
aits, oats
akinda, a sort of
alaw, below
amaist, almost
anes, once
ase, ashes
asket, a flat dish
asklent, askance, obliquely
asseer, assure
aught, possession
auld, old
auld lang syne, times of long ago
awceers o', on the point of
awmous, alms, charity

baggie, the belly
bags, bagpipes
bailie, baillic, burgh magistrate, cattle-man
bain, bend of leather
bairnswoman, nurse
bairntime, progeny
baps, morning rolls
bussened quey, a young cow whose forehead has a white streak
bauk, to roost
bauld, bold
bawbee, halfpenny
bawd, a hare
bear, barley
bedeen, speedily
begood, began
begunk, trick
beld, belder, bald, balder
beldam, a hag

belyve, soon
ben, inside, inner room or parlour
bend (the bicker), quaff
bethrel, beadle
beuk, baked
bew, blue
bewast, west of
bey, by
bicker, sb. a bowl, v. to hurry
bienli, comfortably
big, to build
bigonet, linen cap or coif
bike, nest of wild bees or wasps
billie, fellow, comrade
binkit, spoiled in the shape
birk, birch
birkie, a smart, conceited fellow
birsle, to toast
bissim, term of reproach for a woman
bladderskate, a foolish talker
blate, backward, shy
bland, spoil
bleer't, bleered
bleeze, blaze
blellum, babbler
blethering, boasting
blewart, speedwell (*Veronica chamaedrys*)
b'Po, under
blude, bluid, blood
bobbit (bands), ornamented with tassels
boddle, bodle, a small copper coin
bogle, spirit, ghost, hobgoblin; *to play at bogles* = hide and seek
bö'l'd, folded
boo, to bend
boot, in phr. *to the boot* = over and above the bargain
boss, empty
bouk, carcase, body
bourtsee, elderberry wood (*Sambucus nigra*)
bout, bolt
bow(e), a boll or measure of corn = 6 bushels
bowet, lantern
brae, slope, hillside
bragged, challenged
braid, breadth
braing't, pulled rashly
brak, broke
brattle, uproar, scamper, spurt
braw, fine

- breastit*, sprang forward
bree, brew; *barley bree* is ale or whisky
brecks, breeches
breet, brute
brent, smooth, unwrinkled
brent new, brand new
briskit, breast
brizzed, pressed
brooses, wedding races from the church
 to the bride's home
broucht, brought
buchts, sheep-pens
buggy, chubby
buirdly, stout and strong
buits, boots
bumbaized, dumfounded
burd, maid, lady
bure, bore
busk, prepare
but, outer room or kitchen
bute, *bude*, must (emphatic)
byke, see *bike*
byous, exceedingly
byre, cowshed

callant, lad
caller, fresh
Cameronian, a member of one of the
 strictest of the Presbyterian sects
canna, cannot
cannie, quiet, cautious
cannily, softly, carefully
cantie, cheerful, comfortable
cantrip, *cantrip*, device, charm, trick
carle, an old man
carlin, an old woman
cast oot, quarrel
ca't, called
cauld, cold
cauler, fresh
caum, a mould
coup, wooden bicker
caw, drive, call
cacker, glass of spirits
cess, tax
chucked, bit
chamber o' deas, best room
chancy, lucky
chap, knock at the door
chapman billies, pedlars
cheat-the-wuldy, cheat the gallows
cheepin', squeaking
chiefs, men, fellows
chop, the shop
chow, chew
chyng-house, an inn
chyre, chair
clacs, clothes
clamb, climbed
claught, seized

claw, to scrape
cleck, to hatch, invent
cleekit, hooked, took hold
cleiks, hooks
clocher, a wheezing in the throat
closs, a lane
coft, bought
cog, a hollow wooden vessel for holding
 milk, &c.
collery, cholera
connach, spoil, ruin
cood, cud
coof, fool, weakling
cookie, a bun
coorie, cower, snuggle close to
coost, threw off
corbie, raven, crow
cöts, ankles
coup, overturn
cour, stoop
couthie, comfortable
crack(s), gossip, chat
craggit, long-necked
cranreuch, hoar-frost
crap, a crop
craxflower, wild hyacinth (*Scilla
 nutans*)
creepie, a low stool
creeshie, greasy
cried, proclaimed in church
crony, boon companion
croon, hum to oneself
croynt awa', shrivelled up
crummuck, a crooked stick, name for a
 cow with crooked horns
cuij, a blockhead, simpleton
cuiet, east
cuits, ankles
culf, drive home the wadding
cumein, coming
cumstairy, obstinate
earn, a handful
cutty, short; the cutty-stool was the
 low stool on which church offenders
 were admonished
c' wa', come away

dagin', jesting, teasing
daft, foolish
daiker, stroll
daimen, occasional
dander, stroll leisurely
darg, day's work
daud, lump
dawnder, same as *dander*
daw, dawn (vb.)
dawing, dawn (sb.)
dead, *deid*, death
deas, *dece*, a wooden settle
dee, to die

- deid thraw*, point of death, critical moment
deive, deafen, plague
dey, die
diced (*window*), figured like dice
dike, a wall
dinc, dinner
ding on, to snow or rain hard
dinket oot, dressed up
dimma, do not
dirl, rattle
dirors, debtors
divot, a turf
docken, the dock weed (*Rumex obtusifolius*)
doit, a small copper coin
dominie, village schoolmaster
dousie, perverse, vicious
dool, woe
dorts, ill-humour
dossie, a pat (of butter or sugar)
douce, sedate
doup, bottom
dour, stubborn
dow(na), may (not)
dowf, dull
dowie, doleful, weakly
driegh, dreary
dringing, singing dolefully
drook, drench
droop-rumpl't, short-rumped
drouthy, thirsty (especially for liquor)
druggie, druggist
dub, a muddy pool
duddies, shabby clothes
dule, woe
dune, done
dwam, a feeling of faintness
dyke, see *dike*

echt, eight
ee(n), eye(s)
Eerish, Irish
ecse, use (sb.)
eesually, usually
eithly, easily
eldern, elderly
eldritch, *eldrich*, awesome
eneuch, *eneugh*, enough
enoo, *enow*, just now
ett, *etten*, ate, eaten
ettle, (vb.) try, purpose, (sb.) aim, impetus
even, to cross
eydent, diligent

fa', to claim, attempt, pretend to
fa', fall
fae's ocht, true as anything

faem, foam
fail, turf
fa'in, joyous, eager
fairin', present bought at a fair, deserts
fairtickles, freckles
fash, trouble
fashion, pretence
fashious, vexatious
faucht, struggle
fauld, fold
faut, fault
feck, a number or quantity, the muckle
feck = the majority
feckless, feeble
feckly, chiefly
feel, fool
ferious, furious
feint a fle, *feint a hair* = devil a bit; see *fient*
fek, quantity; see *feck*
fell, (adj.) sharp to the taste, (adv.) very
fernyear, last year
fetch't, stopped suddenly
fidge, move restlessly
fidgin' fa'in, restlessly eager
fient, the fient a tail = the devil a tail;
fient haed = devil a bit; see *feint*
fiere, comrade
file, to dirty
file, *filie*, while (sb.)
fin, feel
firlot, a measure = $\frac{1}{4}$ boll
fissinless, tasteless
fisslin, rustling
fittie-lan', the near horse of the hind-most pair in the plough
fivver, fever
flaer, floor
flattered, floated
flaw, exaggerate
flee, fly
fleech, coax
fleg, fright
flichterin', fluttering
fliskit, capered
foam, phlegm
foalin', overturning
foggage, second crop of grass
foon, a few
forbye, besides
fou, full, drunk
fou, a heap of corn in the sheaves
fouer oors, afternoon meal
fraise, fuss
freen, friend
fremit (adj.), stranger
fu', full
fule, fool
fun, found
fungin, flinging

- fuok*, folk
furbye, besides
Fursday, Thursday
furth, away from home
futt'rat, weasel
fyke, fret
fykie, fidgety
fyoun, few

gab, the mouth; *set up their gabs* = chatter disrespectfully
gaberlunzie, licensed beggar
gait, road
gane, suffice
gang-there-out, fond of wandering
gar, compel
gash, wise-looking
gate, road
gaucy, buxom
gaun, going
gaun, going
gaussy, jaunty, portly
geade, went
gear, property
geck at, make fun of
gemma, going to
genty, graceful, dainty
ger, compel
gey, (adj.) wild, (adv.) very, rather
geylie, pretty well
ghaist, ghost
gied, gave
gillravaging, depredation, plundering
gin, if
gippeen, fish-gutting
girn, complain fretfully
gjo, a creek
gliff, a moment
gloam, pass from twilight to dark;
gloaming = twilight
gluff, a mouthful
Gorbals (The), a district in Glasgow
gowan, the daisy
gowed(en), gold(en)
gowk, fool
grainy (a), a little
graith, equipment
grane, groan
grat, wept
gree, prize, first place
greet, *greit*, cry, weep
grien, desire eagerly
growf, belly
grue, shudder with fear or cold
gryle, great
gude-dochter, daughter-in-law
guide, to treat
guid-willie, hearty
gullie, a big knife
gurlly, threatening to be stormy

gusty, tasty
gweed, good; *gweed billies* = good friends
gyte, mad

ha', hall
hadden, holding
hae, *haen*, have, had (past pt.)
hafts, temples, cheeks, side-locks
hajflin, half, partly
haill, whole
hain, save up, preserve
hairst, harvest
haiverin', talkative
hale, whole; *halesome* = wholesome
half-fou, $\frac{1}{2}$ part of a peck
halflin, half-grown lad
half-steekit, half-closed
hallan, partition
hallan-shaker, rascal of shabby appearance
haly, holy
hankle, much
hansel, the first gift for luck
hantle, much
hap, to cover
harn, coarse woollen cloth, made from the refuse or hards of flax or hemp
harns, brains
haud, hold; *haud wi't* = acknowledge it
hauf-road, half-way
hauld, protection
hause-bane, throat-bone
ha'ver, cut in halves
hawkie, a cow
heale, the whole
heame, home
heese, to lift
heest, hast (vb.)
helt, health
henmost, last
hidlins, *hidlings*, secret
hie, *hiech*, high
hilty-skitly, careless, helter-skelter
hinny, honey, a term of endearment
hizzie, wench
hoastin', croaking
hoddel-dochlin, clumsy and silly
hoddin grey, coarse woollen cloth, grey
homespun
hoo, how
hosstin, coughing
hotch'd, jerked (his arm in playing); sidled
hotter, make a bubbling noise in boiling
houkins, diggings
houlets, owls
houms, holms
horer, delay (vb.)

howe-backit, hollow-backed
hoep, hope
hoyte, amble, hobble along
hurdies, buttocks
hyme, far

icker, ear of corn
ilka, ilky, every
ill-fared, *ill-faured*, ill-favoured
ingans, onions
ingle, fireside
izzet, zig-zag

jalousie't, suspected
jauk, trifle over work
jee, move hesitatingly
jeestie, matter for jest
jellie, sonny
jiner, joiner
jink, elude; *jinkin'*, frolicsome
jinker (*noble*), a noble goer
jipped, rippled over with laughter
jo, sweetheart, dear
jook, to bow
justified, executed

kaims, combs
kauk, chalk
kebbuck, cheese
keek, look, peep
ken, know
kep, to catch
kiauch, eark
kilt up, tie up
kinkin, kinds
kintra, country
kirsened, christened
kistin', confining
kitchie (vb.), give a relish to food
kittle (vb.), tickle; (adj.), ticklish
knaggie, knobby
knowes, knolls
kye, cows
kyeukin, cooking
Kyle, the central district of Ayrshire
kyowowin', fastidious
kyteful, bellyful

laigh, low
laird, landowner, squire
laith, loath
laithfu', awkward, sheepish
lan', flat in a house
lane, alone, as in *my lane*
lap, sprang
lave, the rest
laverock, lark
lawing, reckoning
lay, lea
lea'e, leave

leafu', lawful
leal, true, loyal
lean down, sit down, recline
lee-lang, livelong
leer't, lived
leeze me on, blessings be on
leglin, a pail
leive, live
leuch, laughed
lift, the sky
lilt, sing softly
limmer, rascal (a familiar term applied to both sexes)
link, trip along
linn, waterfall
lint, flax
lippen, trust
loan(ing), lane, milking-park
lo'e, love
lood, loud
loof, palm of hand
looten, past pt. of let
Lords o' Session, Judges in the Court of Session, the supreme civil court of Scotland
loup, leap
low(e), flame
lowp, leap
lowse, leave off work
lucken, looking
lucken-gowan, the globe flower
lucky-daddy, grandfather
lug, ear, chimney-corner
luik, look
lum, chimney
lyart, hoary, grey-haired

mae, more (of number)
mailens, rent
mair, more, formerly of quantity only, now also of number
mairter, mess
mairyguilds, marigolds
mane, moan
marrow, mate, match
maukin, hare
maun, must
maut, malt
meere, mare
megsty, an exclamation
meikle, much, big
melder, quantity of oats ground at a time
mellishan, the devil (cf. *malison*)
min', remember
minnie, mother
mirk, darkness
mischanter, accident
mith(a), might (have)
mittans, fingerless gloves

mools, mould, the grave
mowse, used negatively; *nae mowse* =
 no joke, dangerous
mu', the mouth
muckle, big, much
muntit, mounted
mutch, woman's cap

naar, *naur*, near
nain, own
nappy, ale
neb, the nose
neist, next
neuk, nook, corner
nickums, young rascals
niz, the nose
nocht, nothing
nowte, cattle
nyeuk, corner

oe, grandchild
onlee't, without telling a lie
ony, any
ook, week
ool, owl
oot-bye, outside, besides
ootset, beginning
or, before
or ens no, a phrase implying incredulity or lack of respect
ousen, oxen
outby (of), without
oucht, ought
over, over
owre-come, refrain
o.xter, the armpit

paidlin, short-stepped
parritch, porridge
pattle, a stick
paukie, *parky*, shrewd, arch
peerie, small
pey, pay
pickle, small quantity
pies, eyelets
pint, point
pirn, reel
pitiful, kind
plack, a Scots copper coin, $\frac{1}{3}$ of a penny
pleugh, plough
pley, a quarrel
pliskie, a trick
ploy, a trick, frolic
pock (the), small-pox
pock-nuk, corner of a sack
pock-puddin', glutton, used especially of Englishmen
pooch, pocket
pooket-like, puny, shabby
pottage, porritch

pou'd, pulled
pow, the head or poll
pownie, pony
pree, to taste
preen, a pin
press, cupboard
prin, a pin
protty, fine
puckles, numbers
puir, poor

quat, quit
quate, quiet; *quaten* = quieten
quean, young woman
queering, making fun of
quey, young cow
quhan, when
quhayr, where

rair, to roar
ranter, a roving blade
rantle-tree, the beam across the chimney by which the crook is suspended
rave, tore
rax, stretch, hand out
ream, cream
reamed, mantled
reaming, frothy
redd up, tidy
reek, smoke, steam
reerie, noise
reest, dry in the smoke
reest, balk, stop in one's course
reest, roost
reivin', thieving
rid, red
riggin, ridge of roof
rigwoodie, lean and scraggy
rintheroot, gad-about
ripp, a handful of corn from the sheaf
rissen, reason
rirlens, sandals of undressed skin
rodden-tree, mountain-ash
rotten, a rat
roup, sell by auction
row, roll
rug, pull violently
runkled, wrinkled

sae, so
saeap-sapples, soap-suds
sair, serve
sark, shirt
sauf, save
saugh, willow
scuds, scalds
scald, to scold
scart, scratch, put on hurriedly
scho, *schui*, she
scratch, *scricch*, shriek

- screed*, tear to pieces
seer, sure
seggs, sedges
Session, (for Kirk Session) = the lowest Presbyterian Church Court, which in former days dispensed public charity and superintended the morals of the community
severals, others
shake a fit, to dance
shaltie, pony
shaw, a grove
sheen, shoes
sheetin', shooting
shewed, sewed
shoo, scare away
shool, shovel
shoon, shoes
shoornal, shore-mark, margin
shore, threaten
shürcly, surely
shüit, suit of clothes
sib, related
sic, *siccan*, such
siccar, sure
siller, money
silly, weak
sin, since
sin'ry like, separately
skaith, harm
skeely, skilful
skeigh, skittish
skellum, a worthless fellow
skelp, whip, slap, move briskly on
skiltin', skipping
skirtit, run off, bolted
skriegh, call, whinny
skytit, shot out, slipped quickly
slae, sloe
slap, opening in hedge or fence
slee, sly
sleight, cunning, dexterous
slypet, slipped
sma', small
smoor'd, smothered
smucks, woollen shoes
snappert, stumbled
sneeshin, snuff
snell, sharp
snod, neat
snoove, jog along
snule, anything mean or paltry
sodger, soldier
soe, pieces of limpet chewed and then thrown into the sea as an attraction for fish; hence fragments
sonsie, plump, good-natured
soom, swim
soop, sweep
sort, put to rights, punish
sough, (sb.) moaning sound, (vb.) whistle over a tune in a low tone; see *sugh*
soupled, made flexible
souter, shoemaker
sowff, hum over
spang, spring
spean, wean
speer, *spier*, ask
speldron, lanky, badly-shaped person
spout, downpour
spreagh, cattle raid
sprittie, full of rush roots
spunkie, spirited
squakin', squeaking
squallachin, squealing, noisy clamour
stacher, stagger
staggie, young stag or horse
stank, ditch
stappin', stepping
stark, strong
starn, star
staurin, standing
steek, close
steep, in *pit yir brains in steep*, i.e. exercise all your wits
steer, *steir*, trouble
steerin, bustling about
steeve, compact
stend, spring suddenly, past pt. *stent*
stent, restricted
stent-masters, assessors
steyest, stiffest
stimpert, $\frac{1}{4}$ peck
stirrah, young fellow
stook, a shock of corn
stour, dust in motion
storn, stolen
stowp, liquor vessel
strae, straw
straik, stroke
Strathspeys, Highland dances and their music
strums, in *tak the strums*, i.e. take the pet
sugh, see *sough*
sumph, surly person
sune, soon
sung, singed
swag, guarantee (vb.)
swank, agile
swankies, swains, strapping young fellows
swat, sweated
swats, newly brewed ale
sweir, lazy
swither, hesitate
syne, then
ta'en o', taken effect on
tawie, tame, tractable

- tawpy*, stupid, clumsy person, a giddy, idle girl
teen, a tune
tent, attention
tentic, attentively
tead, toad, term applied to a child
teuchat, lapwing
theek, to thatch
theft-boot, the taking of some payment from a thief to secure him from legal prosecution
thir, those
thof, though
thrive, 24 sheaves of grain set up in two stooks of 12 sheaves each
thraw, twist
through-stanes, flat gravestones
tight, ready for action, in good order or health
tine, lose; past pt. *tint*
tippenny, cheap ale
tnet, to knit
tnock, clock
tocher, dowry
toom, empty
tow, rope
toyte, toddle
trauchle, drudge, weary burden
travise, a partition between two stalls in a stable
trig, neat
trokes, jobs
troo, believe
twartree, two or three
twacsum, a couple or pair
tweetled, toothed
tyeak, took
tyke, a rough, unkempt dog
tylegors, tailors

unca, *unco* (adj., adv.), extraordinary, very
unchancy, unlucky, not safe to meddle with
uncos, strange things
up-throu', up the country

rauntie, proud
routs, vaults

wa', wall

waar, seaweed
wabster, weaver
wadset, a mortgage
waesuck, alas!
waff, disreputable
wale, choose
walie, fine, jolly, ample
walloch, Highland fling
waloped, moved forcibly, danced with swinging force
wame, the belly
wan, direction
wan ower, escaped
wap, bind or splice with a cord
wapping, lusty, stout
warstle, struggle
wat, wet
wat, know
wather, water
wathers, wethers
wattle, rod or wand
wauble, wobble
waught, draught
waukrife, wakeful
waur, worse
waur't, worsted (vb.)
rawlie, see *walie*
wean, child
wede, vanished, faded
weel-a-wat, assuredly
weel-tochered, well-dowered
whaizle, breathe hard
when, a few, several
wherp, whip
wheepled, whistled
widdy, the gallows
wintle, stagger, toss about
wis, us
wisgan, contemptible-looking person
wuddy, see *widdy*
wy, *wye*, way
wyle, choose
wyme, the belly
wyte, blame

yauld, active
yett, gate
yird, earth
youky, itchy
yowe, ewe
Yule, Xmas

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